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COLLEGE ART JOURNAL

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**WINTER
1951-52**

volume XI, Number 2

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THE COLLEGE ART JOURNAL is published quarterly by the College
Art Association of America at 625 Madison Ave., New York 22,
N.Y. Two dollars a year; single nos. fifty cents. Entered as second
class matter at the Post Office in New York, N.Y., under the act
of March 3, 1879. Additional entry at Menasha, Wis. Printed in
U.S.A.

College Art Journal

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A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

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HUMANIST SCULPTURE OR MEANINGLESS DECORATION?

Erwin F. Frey

IN 1913 at the Armory in New York City, the only place available to house an exhibition of over one thousand paintings and sculpture, Arthur B. Davies assembled the first exhibition of what was called Modern Art held in this country. The work of Cézanne, Van Gogh, Gauguin, Matisse, Picasso, and Braque was shown, together with the work of Delacroix, Manet, Ingres, and many others of more conservative tendencies. Among the sculptors, Brancusi, Lehmbruck, Rodin, Epstein, Bourdelle, and others were shown.

The show was a tremendous success, artistically and from the point of attendance and sales. Its intent was to show the American people what was going on abroad and much of the work was of the highest quality, combined with a great deal which could only be called nonsense by many even though it was justifiable as showmanship. The effect and impact of this show on the smug academicism which prevailed at that time was shattering and confusing, and it is no exaggeration to say that it changed the entire direction of art in its many forms in this country.

As an art student of that period I visited the show almost daily and along with many others I shared and felt its challenge and confusion. Many of my friends went modern over night; others found the show entertaining to the point of hysteria. In general, in spite of the turmoil, there was considerable and widespread approval. There was perhaps more showmanship than was necessary, but I was young enough to be and remain sympathetic to any new movement which attempted to inject some vitality into a sterile academicism. It developed into a very effective revolt which had my complete approval and which also influenced my own efforts in sculpture. Since that time I have seen thousands of examples of both painting and sculpture and with many others have survived without serious damage the efforts of the Fauves, the Futurists, Suprematists, Constructivists, and the Bauhaus.

Much of what was done then and since has been or will be partially or completely erased in time, but what it may lead to, may be of considerable interest and profound importance to most of us. Periods in art generally

go to pieces when there is an absence of understanding or lack of common ground on which to stand and operate from. Works of art and particularly sculpture are a fairly accurate measuring stick of the status of any culture or civilization. In periods where there is no decay evident, the art is one that has something to say and the sculptor is never content to make an empty or meaningless decoration. One's judgment should undoubtedly remain tentative and should be made without losing sight of the present as well as the past with its great traditions.

One would think that in 37 years art forms which developed as the result of the Armory Show would be either quite generally accepted and understood by the public in this country, or rejected as undesirable, and that something else would have taken its place. What has actually happened is that the movement still is not widely understood nor has it been rejected. There was bitter and unreasonable opposition at the beginning. Articles opposing anything which differed from the past appeared in the press and in some magazines, but I have never seen a book published which dared to take a vigorous and intelligent stand against the forms which developed in painting and sculpture as the result of the Armory Show.

I have no intention of taking such a stand against modern art. I am in favor of modern art if by that term one refers to a change in style. I am also heartily in favor of abstract art. However I am concerned with an effort to clarify some of the confusion in my field by identifying abstract, non-representational sculpture as meaningless decoration when it is not used for a practical or utilitarian purpose.

Last spring, in an effort to attempt to clarify the situation, three powerful museums—The Museum of Modern Art, The Boston Institute of Contemporary Art, and the Whitney Museum—issued what was called a Modern Manifesto. They said, in part, that "modern sculpture (i.e., abstract) has spiritual and social values; that it has humanistic value in helping humanity come to terms with the modern world; that modern art is an expression of the basic human aspirations toward freedom and order."

In a generous sentence they stated that they "believe in the validity of conservative and retrospective tendencies when they make creative use of traditional values. We do not assume that modernity in itself is any guarantee of quality or importance. We deplore the reckless and ignorant use of political or moral terms in attacking modern art. We recall that the Nazis suppressed modern art, branding it as degenerate, bolshevistic, international, and un-German; and that the Soviets suppressed modern art as formalistic, bourgeois, nihilistic, and un-Russian; and that Nazi officials

insisted, and Soviet officials still insist, upon a hackneyed realism saturated with nationalistic propaganda."

If in the direct reference to the suppression of modern art by the Nazis and Soviets it is implied that this country stands more secure in its strong opposition to dictatorships because modern art flourishes here, then the writers of the manifesto should casually examine the pattern followed by at least three European countries where modern art also flourished before it was suppressed.

The manifesto states further, "We do not believe that many artists deliberately aim to be unintelligible. On the contrary, we believe that most artists today desire communication with a receptive audience."

It seems clear that the artist in this manifesto does not mean to disagree with the past, and that the abstract artist actually wants to communicate with his audience in spite of his obvious denial of the human figure or anything recognizable as being valid symbols for the artist. There has also been no indication of a clear intent by the abstract artist to establish a new set of abstract symbols which might conceivably replace the recognizable ones of the past.

There is a great need for a Sir Isaac Newton to restore some order in abstract art. Unless some order emerges from the present confusion, abstract art will slowly suffocate itself in its mad search for something new, and its misuse of abstract shapes for other than a functional purpose. When one artist alone uses any shape his fancy dictates, and the air is full of theories which are unimportant, the soul and spirit which is innate and develops from within, dies when incased in an exterior which is mechanical and without meaning.

Apparently there exists considerable misunderstanding, and the Modern Museum of Art has consciously or unconsciously contributed quite generously to this misunderstanding. They have exhibited and promoted the work of Lehmbruck, Maillol, Lachaise, and others whose works stem from the Humanist tradition.

At the same time and with considerable emphasis they take aggressive leadership in promoting the work of Giacometti, Calder, Moore, Arp, Rożak, and others whose work is either a partial or full denial of the basic elements found in the work of the sculptors mentioned above.

Just how much the mixing of Humanist sculpture with work which actually is a denial and at times a betrayal of the Humanist tradition is good showmanship to gain the approval of a somewhat recalcitrant public, or to dispel doubt concerning the Museum's purpose is difficult to know.

Any report on contemporary sculpture cannot ignore the marked emphasis towards the use of and the misapplication of strictly non-representational abstract shapes as three-dimensional statues. Sculpture, because of the slowness of the medium, takes about a quarter of a century before any marked change in style or direction is noticeable. Painting has often been called the pulse of a period, in the way it shifts its direction and changes its style almost overnight to a new if not very different "ism." Sculpture is therefore a more accurate gauge, a more certain indication of what is happening in most periods. However slow it is to alter its course, it is clearly in process of change now, and my comments and criticisms regarding this change are almost entirely based on personal observations made at close range, with the usual possibility of error.

There is no doubt at all that sculpture has in the past twenty-five years gone abstract—to use the layman's expression for anything in the arts that changes its forms from those which represent nature. However, this change is not simply a shift in style or a different way of executing a given shape. It is not simply another way of affirming a widely accepted truth, such as the changes which took place in painting from Ingres to Delacroix, to Cézanne; or the changes in sculpture which took place from Michael Angelo to Rodin. It is in no way, it seems to me, related to the marked differences in style which took place in all great periods in sculpture—from the Egyptians to the Chinese, to the Gothic, to the Greek, or, if one wishes, to the East Congo Negro sculpture.

This change which has taken place slowly before our eyes and in the past quarter of a century, is not simply a difference in style or of stating something—a truth—it is a difference in the something, in the truth itself, or it may be the complete absence of truth by replacing it with confusion.

Personally, I do not believe that sculpture has a way of thriving in the midst of wide differences of opinion. Diverse viewpoints and rapidly changing styles may be a sign of vitality and of freedom of expression but the current controversial issues on what is known as abstract sculpture are confusing and disruptive to the public and extremely harmful to the artist. It is somewhat disturbing to remember that the greatest periods in sculpture and those which maintained the highest level in their work continued to the end of the period with little or no change in style or direction. There is evidence of constant changes of style in different periods but there is no evidence of a complete shift in purpose and denial of the Humanist tradition such as is taking place today.

Most laymen and artists will follow the leadership of the museums, dealers, and the critics. Museums consider it their duty according to their manifesto "to present the art that they consider good, even if it is not generally accepted." At the same time, however, these same museums state that they "oppose any attempt to make art or opinion about art conform to a single point of view."

The fact remains that the art of today, in both painting and sculpture, shows a marked emphasis toward the abstract. A visit to the New York galleries, a glance through most art magazines, the continual promotion of the so-called *avant garde* by the Modern Museum and many others leaves no doubt about a single point of view or the confusion.

It is, of course, extremely hazardous to oppose or question any effort in sculpture which is obviously tagged abstract unless you in turn want to be tagged old fashioned, narrow, stupid, reactionary, and against progress. However, it is in no way dangerous to disapprove a work which is representational in character. In other words, any one may be capable of discriminating and making some judgment on "run of the mine" sculpture, but judgment on an abstract work is the prerogative of the museums and dealers who often have both representational and abstract sculpture in their exhibition rooms. In spite of the denial in the manifesto there does seem to exist an attempt by critics, dealers, and museums to make art and opinion about art conform to a single point of view which is a marked tendency toward non-representation or the abstract.

One need only remind oneself that the shapes in architecture do not represent anything that exists on earth to be a ready candidate for the validity of abstract, non-representational shapes as statues. That is, the forms in architecture are abstract shapes and no one can deny that they have contained the same values found in sculpture. These shapes, which represent nothing, have also been filled with spiritual values throughout the periods in addition to being useful. There is, however, a sharp and generally unnoticed difference between the abstract shapes in architecture, in airplanes, automobiles, and refrigerators and the abstract shapes made into a three-dimensional statue for a spiritual purpose. The practical and utilitarian abstract shape has purpose and meaning; however, this same or related series of shapes, dedicated to or intended to interpret spiritual values, is a contradiction of purpose and is without meaning.

On a rug, a basket, electric iron, vase form, and in many other ways the abstract shape, geometric and non-representational, not only holds its own but frequently justifies itself as a great work of art. An abstract shape

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appears to sacrifice its validity when it is intended or used for a spiritual purpose.

The long association of three-dimensional shapes with man—either the fact that he is related to it through actual practical use, or its association with man for a spiritual purpose—must have some direct relation to its aesthetic value—i.e. as a work of art. Can one judge a shape aesthetically as pure shape, such as a weather-worn boulder or an abstract shape by Brancusi? However, a stone axe fashioned by a mound builder can have aesthetic value, not only because it was made by man but because the shape is abstract and applied to a useful purpose. A vital culture of a vital people generally does not misadapt or mix up these two purposes, clearly related to and a part of man. Most cultures run the gamut between a rugged realism to a sophisticated abstraction, but the purpose is always clear. They do not mix things up.

How much interest would a cathedral have for human beings if it were built without doors and we knew that man had never entered to worship there? Would it not become something without meaning and erected for a false purpose? It would seem that shapes have two distinct purposes; the one, the use of abstract shapes for some practical purpose; the other, shapes which derive from human or animal forms for a spiritual purpose which is not necessarily religious. Why is it that most people with even a modicum of taste are able to make some judgment as to the quality, good or bad, in the purest, most abstract of all shapes—a vase—and seemingly remain entirely incompetent in judging the merit of a so-called "pure form" of, let us say, Hans Arp or Henry Moore? Does it make no difference at all that the vase form serves a useful purpose and that the abstract shapes of Arp and Moore are a misapplication of abstract shapes for a spiritual purpose—i.e. three-dimensional statue? These same shapes might well serve and function for a useful or industrial object.

Why do we acknowledge, accept, and admire a beautiful musical instrument, abstract in shape, and remain puzzled before a harp-like shape of an abstract sculpture? Is it not possible that the difference lies in the fact that when an abstract shape or series of shapes has a useful or utilitarian purpose, it (the shape), which represents nothing that exists on earth, has meaning and purpose, and when it is not useful or utilitarian it becomes meaningless decoration and is unrelated to man—hence unhumanistic and in contradiction with the Humanist tradition. Why does the sculptor of today make shapes that are meaningless to him and others? Why has he in the past generally confined the shapes in sculpture that are not practical or use-

ful to variations on the forms of human beings and animals for a spiritual purpose, and rarely used these same shapes to serve a useful purpose? Generally when he has done so, it marked the end of a period, and when he used geometric and non-representational shapes for a purpose other than useful, it also indicated the end of a period.

Man must, and does, reorganize himself when a period ends and start over again. Generally he has never started a new period without using and respecting the Humanist tradition. Is man in process of reorganization now? Must shapes in sculpture which serve a spiritual purpose always represent in some way human or animal forms? Must geometric and abstract shapes always be confined to objects which serve some useful purpose? Obviously there is no way that we can say that man cannot throw out the whole of the Humanist tradition. He has already done so in many ways, but when he has, the period was generally ready for a cultural tailspin.

Whatever the difference between Humanist sculpture and what I have called meaningless decoration, it is a difference that is a shift away from man. It does not affirm the spiritual and humanistic values of the past—it denies them. It is more than a controversial difference; it is non-man, or an effort to be non-man, in spite of the fact it is man-made. Although we are still human beings, we are in process of abandoning the relationship of man to three-dimensional shapes for a mechanized approach to sculpture.

I am aware that to try to find or invent a theory and then fit the scheme of things into it—past and present—generally is full of danger. All things will not entirely fit, and one is apt to ignore the other side in one's zeal to make a theory watertight. For example, the Inca potter used animal and human forms on his vases, and there are other instances to be found. However, such examples are rare in most civilizations. The problem of Humanist sculpture and meaningless decoration will not entirely yield to definite objective proof—like an equation in algebra. However, an effort to restore a certain order in the confused state of the arts, to present the state of sculpture today and attempt to untangle and separate two distinct purposes which seem to have been very generally recognized is at least a temporary solution until someone sees with greater clarity than most of us in the arts seem able to see at the present moment.

Actually, all art forms in all periods are semi-representational or semi-abstract. The artist was, in no period, bound to represent animal and human forms naturalistically. The forms in nature were used as a tool, a means to an end to express what man wanted to say, and which apparently could not

be said through the use of shapes which did not represent anything. It is true that when these shapes became entirely abstract, geometric, and non-representational, in most civilizations they were confined to objects which the culture used for certain practical purposes. Today we make meaningless decorations of abstract shapes in the form of paintings and three-dimensional sculpture, and at the same time we often produce art forms of our bridges and many products of industrial design.

Our greatest contribution today is in the design of useful objects. This overemphasis may have led to a disregard for the spiritual which may be one of the reasons for the decline of Humanist sculpture. As a rule, a culture maintains a balance with less possibility of decay when there is a reasonable balance between the two.

It is obviously impossible to evaluate fully the position abstract sculpture holds in relation to the period in which we are living. Many believe it to be the art of the future. This would mean that sculpture which uses animal or human forms as a means for expression is a thing of the past and will not return in our time.

May I repeat that when a period is not disintegrating, the artist does not make an empty or meaningless decoration. Primitive cultures appear to have understood the separation and application of abstract shapes to useful objects and to have employed semi-representational and naturalistic forms for spiritual purposes.

The varied shapes and styles that sculpture has assumed throughout the periods have consistently held to one major purpose—to lift man above his material accomplishments, to encourage and satisfy his spiritual demands. Sculpture rarely competed with shapes which served a useful purpose. It seems that this purpose remains the same today.

When sculpture does not express anything it becomes inert, mechanical, acrobatic, and meaningless. It generally derives its vitality and motivation from the forms in nature. It should not rely entirely on any style, strict representation, skill, or subject matter to convey its message. These important factors are no more than tools for the mind and spirit in the creation of any work of art.

There is no greater contrast possible than that which exists between the sculpture of the Humanist tradition of western civilization and the sophisticated abstract sculpture of today. It is a shocking and clear contrast, a denial of the Humanist tradition, a misunderstanding and confusion of purpose. It is a strange fact that many of the forms used by the machine-age sculptor of today come from cultures which certainly had nothing to

do with machinery as we know it. Since the early 1900s we actually have a machine-age sculpture which represents a spiritual break of enormous proportions with the remote past and subsequent Humanist tradition in western sculpture.

Clarity of meaning and purpose may simply have been an accident for all the periods in sculpture with which most of us are familiar, but the fact remains that we have no difficulty in accepting and understanding the sculpture of the Mayan, Chinese, Greek, and many others, widely different in style but consistent in their purpose. It is difficult to believe that prejudice and a single point of view accounts for anyone's inability to accept and understand abstract sculpture of today which is unclear in intent and purpose. By attaching descriptive titles to abstract shapes the sculptor of today succumbs to a hang-over from the Humanist tradition and directly confuses the layman.

When the sculptor of today cannot or does not express his purpose or intentions, he may well expect to be called incompetent, or even a pretender, regardless of his great skill and knowledge of his craft. I doubt very much that any effort to make the audience feel stupid, angry, or both, ever did very much to promote an understanding of any art form, modern or ancient.

My principal concern is to uphold Humanist sculpture in preference to meaningless decoration. I have no intent to oppose modern art which simply represents a change in style as much modern art has in the past. I also have no intent to imply that I oppose abstract shapes. My interest is to clarify the misuse of abstract shapes as three-dimensional statues for a spiritual purpose when they have always belonged to a purpose which is clearly functional and utilitarian. No one it seems to me would tolerate a statue of a woman with the top of the head opened up so that it could be used for flowers. Many of us also would admit that it is bad taste of the same order to close the top of a vase and exhibit it as a statue of a woman. Why should it not work both ways? Yet it seems that this confusion, common in abstract sculpture today, is approved for some strange reason by dealers, critics, and museums.

THE LESSONS OF HISTORY AND CITY PLANNING

Edmund Haupt Chapman

THE efficacy of the lessons of history is one of the most cherished beliefs of modern times. We are pretty well convinced that the mistakes of the past have indicated clearly enough the pitfalls which are to be avoided in the present. It is contrary to all our notions of progress that the same obvious errors should be repeated. In city design this naïve confidence may be severely tested by a study of the record.

It is too conspicuous a fact to be ignored that the modern city is in an intolerable condition. Disorder and chaos have reached such proportions, particularly in the center of town, as to arouse the concern of sociologists and psychiatrists as well as city planners. The burdened traffic arteries and parking lots, the endangered pedestrian; the dark and airless blocks of buildings, the squalid slums and non-existent parks; the debris and smoke and water pollution: these are all familiar features of the downtown district of the average American city. They are deplorable features which we would not condone if we could help it. But it is our belief that they were produced by the conditions of the last century and by the sins of our benighted ancestors. And, in actual fact, there is considerable justice in the view that the obsolescence of the present city is traceable to its age on the one hand, and to the mistakes of the past on the other. Our towns were not planned to meet modern conditions, and events in the last century moved too rapidly for the city to keep abreast of the changes. It was outmoded by the development of industry and transportation. It is equally true that many fundamental errors were committed in that same period, some of which at least could have been avoided. In retrospect it almost seems that the present-day city was built by the pyramiding of unsound decisions. On each mistake an additional one was raised until the fabric of the city was shot through with decay. This is all in the record, but the corollary which is drawn is open to grave doubt. We now assume that modern methods will prevent a recurrence of these deprecated events. We now have zoning laws, building codes and city planning commissions designed to hold degeneration in check and to plan and construct an integrated civic organism. Slow and expensive as the process may be, we are wont to

believe implicitly in the soundness of our present practices. Our faith may just be misplaced and our assumptions may be open to grave challenge.

There are indications, if we will seek them out, that contemporary practices in the city are assiduously repeating the same basic errors which produced the chaos we have inherited, and this despite the elaborate and expensive machinery which has been installed to prevent that very thing. If this be true, we have invested millions in an abortive enterprise. Consider the complicated resources that have been brought to bear upon the problem of the contemporary city: the development of the whole new science of traffic engineering, and the profession of city planning; the studies by sociologists of population trends, of the effects of slum conditions on their inhabitants; the studies by economists of property values, ground use, and merchandizing problems under the adverse conditions the city provides. Consider, too, the enormous expense involved in the detailed studies and plans for improvement by the city planning commissions, the funds invested in street reclamation, new housing, the provision and improvement of parks, new construction for the solution of traffic and parking problems and pedestrian safety. Consider the effort and expense involved in drawing up zoning laws and building codes, and in reviewing and enforcing them to ensure their fruitfulness. If this enormous total of effort and expenditure is being frustrated, even in part, it is time we realized it.

It is the contention here that the benefits we have a right to expect from this elaborate machinery are, in fact, being thwarted and curtailed by the commission of those self-same errors which originally produced the present abundant difficulties. A study of the events in the history of an American city, such as that recently completed by the writer on Cleveland, Ohio, reveals the nature of these long standing failures. They can be easily seen in retrospect and quickly summarized, but the vital fact is they are not past history. They are still with us. To combat them we must understand their nature and the reasons for their development.

The nineteenth century was a period of kaleidoscopic change. Between 1800 and 1900 Cleveland, as a typical example of urban development, passed through the successive stages of a frontier community, a rural village, a thriving mercantile town, and a dynamic industrial city. Its population increased from some 15 people at the beginning of the 19th century to almost 300,000 at its close; its area expanded from a few streets converging on the Public Square to a crowded urban district of many square miles on both sides of the Cuyahoga River. With such expansion the city hardly had an opportunity to attain a balanced design at any point. Rather the forms

present at the end of the century were the result of a hundred years of accumulation, a century of accretion. Each period in its development made its own contribution to this end result: the forms already on the ground became the foundations upon which the new additions had to be made. At any given time there were these older physical obstacles to radical change. The street plan was fixed, the individual buildings inert, the total form of the town inflexible. Expansion was easy so long as open ground was available on the edges of town, but once built upon, each area of the city could be modified only by the slow process of piecemeal replacement of parts.

In contrast to this lethargic and resistant character of the physical arrangements, the forces brought to bear upon the organism of the city were dynamic, expansive and volatile. At no time in the history of American cities to that period had such powerful influences been at work. The development of commerce and transportation, the geometric progression which marked the population figures, and the irresistible pressures of industrialization all focused upon the implanted and resisting forms of the city. Under the most favorable circumstances the difficulties inherent in this situation would have been nearly insolvable. To ameliorate in some measure the danger of disintegration thoughtful planning, great insight and vision, the sacrifice of selfish ends to the general welfare, and sound principles on which development could be based were all vitally necessary. None of these essentials was to be found in the history of the town. Nowhere does the record indicate that a long-range plan for the town as a whole was specified. At no point is there clear indication that the public good was given preference over selfish interests. In these respects the record is clear and cannot be misread.

A catalogue of the errors committed in the 19th century, each one minor in itself but having in their cumulative capacity a devastating effect, reveals that three basic mistaken precepts compounded the difficulties inherent in the situation as a whole. Whether by force of habit or by conscious design these were early established, became deeply entrenched, and were recurrently applied throughout the century. They were, first, conservatism and dependence upon tradition; secondly, improvisation as a substitute for planning; thirdly, the subjugation of other considerations to economic expediency. In combination these three mistaken precepts permitted the development of inadequate forms, the destructions of established values, and the disintegration and disorder which characterizes the city of today.

The evidence for the existence of these precepts may be found in the

establishment of the community in 1796 and discovered repeatedly in the events of subsequent decades. At its very inception, for example, the circumstances of the town's founding lent force to the conservative influence of tradition. A group of New Englanders, the Connecticut Land Company, were the owners of the Western Reserve and they aspired to the establishment of a characteristic New England village on the frontier. The surveyors whom they employed were experienced in the design of traditional eastern plans, and in fact, borrowed almost intact such a plan as that of New Haven, Connecticut. The unfortunate fact that the triangular plot chosen as the site for the new village between the lake and the river could not be adequately reconciled to this checkerboard design did not deter them. Rather, they met the terrain difficulties presented by this wedge of land guarded by steep banks by reluctant and minimum compromises. They truncated one angle of their square design, that on the southwest where the river bank forced them to do so, but without abandoning its basic principles. The result was a poor adaptation to the character of the site, neglect of the obvious advantages of the lakeshore location, and inherent inflexibility which engendered cumulative difficulties in later years.

When the increase in population made additional streets imperative, recourse was again had to prototypes. The Cleveland plan was subdivided by intermediate streets as in older eastern cities. By so multiplying the streets the number of available sites was increased and the overcrowding soon to come with mercantile expansion was greatly encouraged.

The history of Cleveland architecture as well as its plan was dominated by conservatism. The earliest buildings in town to have stylistic significance after the abandonment of the log cabin were old fashioned when they were first built. This was the period of the Federal Style, a new and dynamic phase in American design which sought to create a monumental architecture without the connotations of colonialism. Yet the buildings of Cleveland throughout these first decades clung to the outmoded Georgian forms and were almost untouched by the new spirit which swept the eastern seaboard under the inspiration of Thomas Jefferson. In the succeeding decades conservatism firmly tied the hands of the architect. Though each phase of the stylistic development of the 1840's and 1850's appeared in Cleveland, the various styles arrived late on the scene and frequently in their most unprogressive aspects. Despite the emergence of the city as a part of the national culture at this time, Cleveland persistently chose the role of imitator and follower in things architectural. In addition, as provincialism disappeared, the healthy vernacular experiments in architectural form gave way

to historical styles. Thus in general terms, the position of satellite which was assumed by the western community at its beginnings robbed the town of the opportunities inherent in its position on the frontier, and it failed to produce meaningful innovations either in its plan or in its architecture.

Meantime, lack of foresight and the inability to anticipate, even in rudimentary matters, the probable future needs of the community was a constant source of dislocation in the development of Cleveland. It is true that the radical character of the changes and the speed with which they were effected in its evolution made anticipation of future needs forbiddingly difficult. The revolutionary scope and the acceleration of events would have defied the powers of a seer. Nonetheless it remains the fact that throughout the history of the city failure to plan beyond the immediate moment was so consistent a practice as to amount to an established policy. Each new problem from the simplest to the most complex was met by improvisation. Failure to anticipate the most likely eventualities marked the very founding of the town. Moses Cleveland was instructed to locate a site appropriate to a town which should become the capital city of a large hinterland, the Western Reserve itself. He chose a location on the lake at the mouth of a navigable river, clearly anticipating that the future city would become an important port and market for the country around it. Yet the design which he laid out was one which could accommodate a rural community of a few thousand people at most. The Public Square was too small for a town of greater size, the central area designed on a gridiron plan was too restricted. The mechanical arrangement of the streets thus imposed was a clumsy and rigid pattern from which the eastern section of the city could not depart.

Thus established as a practice with the very founding of the town, lack of planning became a fixture in its history. Before midcentury the growth of the town and the density of population created a need for parks and public grounds. The city council adamantly refused to entertain the repeated petitions and rejected proffered land for these purposes. The city was to pay dearly for this shortsightedness in lack of open space and recreation areas in later years. This same inability to anticipate the needs of a growing population doomed the Public Square to commercial uses and destroyed its potentialities as a civic center. Meantime, the finest sites for recreational facilities along the lake and river were engulfed by commerce.

In the absence of any controlling design the areas of specialization in the city grew and developed in disorder, one improvised step at a time. As early as 1833 when the first prints of the town appear, it may be seen that Superior Street was already lined by closely-spaced stores, the river banks had begun

their disorderly career, and the houses were equally spaced on regular lots. In the next twenty years these incipient characteristics of each section of town were, through the almost complete absence of planning, to become imbedded in confusion and congestion. Only on a few well protected residential streets were the cumulative forces of expansion held sufficiently in check to preserve order.

Lack of planning and the policy of improvisation not only permitted disorder and congestion, it countenanced wholesale destruction of established values. Since the needs of commerce had not been anticipated and no proper space allotted to its expansion, it had no choice but to encroach upon residential streets and the periphery of the Public Square. By a gradual but steady process of attrition the northwest quadrant of the city was destroyed for residential purposes, the Square eliminated as a civic center, and the invasion of the eastern approaches of the city commenced.

The failure to provide proper space for commercial development, and to prevent the disintegration of established forms was serious in the mercantile period. It became disastrous under industrial expansion after 1850. Given full freedom to locate according to their own convenience, the railroads and heavy industry drove southward from the lake to occupy the entire river bed, pushed the wholesale and warehouse buildings out of the flats, and crossed-hatched the town with road beds and factories. No amount of forethought could have prevented all the ills attendant upon such rapid change and such powerful forces as those of this period, but the blunders of improvisation greatly increased their destructive capacities.

The third mistaken precept was the cause of still more disintegration. Mere absence of planning permitted innumerable abuses in the use and function of the city, and lack of forethought alone was therefore a serious matter. Its effects, however, were doubled by the abject surrender to selfish economic interests. Cleveland grew up with the development of the economic theory of "laissez-faire." Its concomitants of ruthless exploitation of resources both natural and human, of economic aggrandizement as its own justification, and the confidence in unsupervised competition as a means of maintaining balance all left their indelible imprint upon the town. In the final analysis this view was the most destructive element in the development of the city from the beginning. The original plan of the town, as of the Western Reserve as a whole, was calculated to promote sale of the land. The Connecticut Land Company had no other purpose than to ensure a generous return on an investment. The mechanical character of the original design was attributable to the need of attracting buyers. The suggestions of Augustus Porter (the

chief surveyor of the future town in 1796), that the lots on the edges of the Public Square and along the water front be reserved for public use, were never carried out. They were found to be incompatible with the speculative character of the enterprise and were hence sacrificed without appeal.

As the town developed, economic interests repeatedly succeeded in thwarting the few efforts made to preserve the best interests of the city. Real estate speculation was encouraged by the conditions of rapid expansion and the design of whole areas of town was permitted to pass into the hands of these operators. The disorder of the flats and the crowding of the retail districts were allowed because these were the sources of prosperity and the evidence of economic progress. The mechanical expansion of the street plan was adopted because this system provided a larger number of valuable sites and promoted sales. Thus before 1850 the control over the town's design in important particulars passed from the hands of a city council or other body which might have been expected to preserve the public interest and welfare, to the hands of specially privileged groups concerned solely with their own financial betterment. From the vantage point of the present, now that the destructive effects of these methods have been demonstrated, it is difficult to justify the shortsightedness of these policies. The reasoning of the time, however, is clear. The period was one of expansion and mounting prosperity based on commerce. The preoccupation with immediate returns and the eagerness for expansion completely obscured contemporary vision of the future effects of these policies. As in the extension of the town plan, so in the architectural growth which arose on that plan, expediency was allowed full sway. This lack of foresight and guidance was to prove a disastrous oversight.

In the industrial period the economic forces reigned supreme. Prosperity of the railroads and of industry and trade was the motivating force which permitted indiscriminate choice of rights-of-way and of industrial sites, which prevented the control of smoke and allowed pollution of the waters. Economic interests successfully thwarted the few efforts made to establish controls over these dangerous practices, a campaign to which the newspapers shortsightedly lent their active support.

These were the factors which had in large measure shaped the city by the end of the last century. But what of our present enlightened generation?

The most conspicuous development since 1900 has been the more than three-fold increase in population, until at the present time Cleveland approaches a million persons. This has necessitated a lateral extension of the city to the horizon in all directions sufficient to enfold and even extend beyond what were once outlying villages. This expansion was stimulated largely by

tremendous advancement of industry and trade, and made possible by electrification of transportation and by the internal combustion engine. The effects of all this upon the central area of Cleveland, except for the new one of street traffic, were those which were foreordained by the mistaken precepts just noted. The way was charted in the 19th century and the city swerved from this course in no important particular until very recent times. Industry continued to develop along the railroad lines, and after the introduction of trucking, spread even more completely over the spaces between. At the present time the center of town is riddled with these firms. The penetration of warehouses was equally stimulated by the convenience of truck delivery, and wholesale terminals densely people the downtown streets today. The progress outward on all the main streets of retail stores and office buildings has been in recent decades accelerated until only the poorest homes and downright slums are left in the central areas. These results have been effected by the familiar method of slow and piecemeal replacement of older buildings on an unchanging plan.

Two of the features of these recent developments have created the most acute problems in the central area: the numbers of people and the variety of activities. The effects of these factors have been many-fold, in particular they have meant still more complete overbuilding of the lots and the erection of progressively higher buildings to replace the older structures. They have meant, secondly, the overburdening of the streets with both pedestrian and wheeled traffic. Both of these effects have been serious.

But meantime in recent decades means have been evolved which purport to direct this growth, arrest disintegration, and commence the herculean task of reconstruction. Zoning regulations have been drawn up to prevent the lawless destruction of established values, building codes have been designed to standardize construction, and the complicated machinery of the city planning commission has been put into operation. These trained experts are engaged in detailed studies to reconstruct the damage of the past and to plan for future development. That these several agencies have achieved major improvements in the city is not here called into question. To the contrary, considering the obstacles met their attainments have been impressive. What is contended in all seriousness, however, is that the old familiar patterns are still operating to defeat or curtail the progress thus far made. The old precepts of conservatism, lack of vision, and subservience to economic pressure groups are still very much with us.

Conservatism is a serious menace to the healthy development of the city to the present moment. Its durability in such a town as Cleveland is astonish-

ing. For a city of its size and prosperity there are today in Cleveland fewer examples of sound contemporary design in architecture than in almost any comparable city in the country. There are virtually no progressive domestic or church designs in town (with the exception, and an important one, of a new Temple by Mendelsohn), and only a handful of advanced commercial buildings. The public buildings almost without exception have been erected in neo-historical styles. Only in the recent industrial plants where the weight of tradition can be more easily evaded has the town countenanced modern design. This is doubtless attributable to some extent to reactionary taste on the part of the public. Then too, many of the established architectural firms are conservative by contemporary standards. Nonetheless, there are any number of practicing architects in the city who are prepared by training and preference to execute modern designs. A far more convincing explanation of this architectural backwardness is the fact that the zoning laws and building codes which were presumably drawn up to encourage sound design are being interpreted to defeat the progressive forms. It is virtually impossible in many parts of the city to erect a fine contemporary design. Flat roofs and houses without a basement are prohibited, not merely because some people don't like them, but because these arbitrary regulations, calculated to prevent shanties in protected districts, are still in force. They completely overlook the modern techniques which can create substantial and handsome designs without a pitched roof and an expensive basement. The requirement that a new residence must be planned "to accord with surrounding buildings" has been used virtually to enforce neo-historical styles in many sections. Such a purely arbitrary regulation as that prohibiting a kitchen on the front of the house makes the advantages in privacy and freedom obtainable in the reversed plan impossible. These and many other antiquated and reactionary regulations defeat the basic purpose of the codes. They do not encourage sound design, they make it impossible in modern terms.

Then, if one succeeds in hurdling these restrictions, the conservatism of the contractor and of the union worker in the building trades provides a still higher and more discouraging obstacle. These industries are geared to outmoded methods, to old and expensive materials and to inefficient equipment. Progressive architects, trained in and anxious to use modern materials and the latest construction techniques are bedevilled by these institutions. To ask the average contractor for a bid on a design which is in any way unusual in appearance or construction is to invite a 30% increase in costs. If he will consider the job at all, it will only be at a high price, as insurance against possible loss in the face of the unfamiliar. A new framing system, a different pattern

of materials, an unusual set of proportions or window arrangement meet the same reticence by contractor and by workman. To find a client interested in a contemporary design, and a location sufficiently free from restrictions to permit its erection, and then to discover a contractor and workmen interested in and capable of building such a structure has become a Utopian dream which the architect almost never even hopes to have realized in practice. The result is that the most progressive architects are forced to take hack jobs to make a living or to perpetuate the conservative pattern of the city.

Meantime the street plans which are even now being laid down in the new suburbs are no more progressive. Despite the repeated demonstration over the last twenty odd years that it is indefensible under modern metropolitan conditions to lay out a gridiron of undifferentiated streets, such designs are still appearing on the outskirts of Cleveland. Much of the recent housing in the city is being erected on narrow cross streets, on 35 foot frontages, creating the same patterns that helped to produce the slums of the last century.

It may well be, of course, that Cleveland is more deeply entrenched in its conservative ways in these matters than other cities. Its history would lead to that conclusion. But these same retarded forms and practices may be found to greater or lesser degree in almost any city of the United States.

As to the second mistaken precept of the 19th century we are in a somewhat better position.

The recent history of the city in the matter of long-range planning is the most encouraging aspect of the present situation. The city-planning commissions in most cities have established a reputation for intelligence and progressive standards which are promising for the future. For the first time in its history improvisation has been in recent years curtailed in Cleveland. Even so, the work of the commission is frequently frustrated by the inability of groups and individuals to see beyond the immediate present. Since the planning commission must rely almost wholly upon persuasion to effect its plans this short-sightedness is repeatedly able to defeat essential improvements. In recent months an opportunity to obtain a large area for a playground in the heart of a crowded west-side district was lost solely by reason of the lethargy of the citizens of the neighborhood. Within the last year a well-planned and carefully zoned community shopping center in an eastern suburb, calculated to relieve traffic problems and serve the convenience of a large neighborhood, was opposed by the residents whom it would have most benefited. It has proved virtually impossible to provide playgrounds and parks on a scale commensurate with requirements in the downtown district, and badly needed apartment residences in the same area have been successfully blocked. Because

the public has been unable to see the need for such projects which would assist greatly in restoring a balanced design in this crowded district, they have proved impossible to effect. A complete lack of coordination in the architectural plans for downtown Cleveland has meant that new buildings and the remodelling of old ones have served merely to perpetuate inorganic design of the central areas. The planning commission has been unable to control the competitive instincts which gave, and continue to give, to this district its character of an architectural jungle.

Although the best minds among city planners long since have pointed out the dangers of unlimited expansion, the city continues to encourage new industries and an expanded economy. In the already industry-ridden metropolitan center of Cleveland several large new plants have been introduced within the year—with foreseeable results. The sections of town invaded are deteriorating, the swollen population is increased once more, the land and the traffic arteries are given an additional burden. Real estate manipulation takes a new hold upon the areas and inferior housing and all its concomitants come into being.

Meantime on the outskirts of town an ominous inability to foresee the need of planning has been repeatedly demonstrated among suburban communities. Though unhealthy, this tendency may not prove fatal in the cases of villages beyond the reach of the city. Cleveland remained fairly livable until deluged by commerce and industry. But those in the path of the expanding city, or subject to its radiations, are greatly endangered. If their rural smugness continues, they will be as unprepared as was the city itself a century ago, and will be visited by the same fate.

Finally, as in the past, the manipulations of selfish economic interests is the most serious single means at present of frustrating the healthy development of the city. With continued expansion the temptations offered to real estate speculators are as strong as ever. With proverbial ingenuity these interests have successfully eluded the intentions of the zoning laws to create ill-designed streets and inferior housing for large profits. No effective means has yet been developed to curb these slum producing activities. Zoning laws and building codes have not, and as constituted apparently cannot, contain these self-interested operations.

Meantime the alliance in restraint of good design in the construction industry between contractor, union worker and materials supplier stems not alone from conservatism. It derives equally from an elaborate conspiracy to maintain, shortsightedly, an established economic position. Fearful of a few jobs lost, a few incompetents put out of business, the building unions place

restrictions on spray-gun painting, on width of brushes, and number of bricks to be laid. Costs are arbitrarily raised and new methods and materials are almost excluded from common use. Efficient and less expensive equipment is often forbidden by outmoded building codes, and all installations are monopolized by union regulations. In these circumstances building codes unwittingly serve less to maintain sound construction than they do to perpetuate the interests of the construction industry. Experiment with new building materials and methods, such as modular construction of synthetic walls, is discouraged and the solution of many building problems made unnecessarily difficult.

Selfish interests and economic expediency, combined with ignorance, continue to exact a toll in other fields. Despite the best efforts of city officials smoke is still a serious nuisance. Its control is expensive and difficult: it requires special equipment, constant attention and skill. Only minor progress has been made toward its elimination from industry, commercial structures, and even from residential heating plants. The waters of Lake Erie in the vicinity of Cleveland are still so polluted as to endanger health and prohibit bathing. The disposal of industrial wastes costs money. Even with the best will in the world, which is not always present, pollution by industry is difficult to avoid and requires a subservience to the general welfare which is not yet evident.

None of these malpractices is unfamiliar. Most of them have before this been aired in considerable detail. It is nonetheless well perhaps to realize the implications in the total of such factors in the modern city. In the light of this summary one may be justified in questioning our complacency. It is possible that our modern machinery to produce a healthy civic organism needs recasting. It seems clear that zoning laws and building codes need restudy in terms of the latest techniques and the most intelligent and progressive ideas. Ways must be found to endow the highly trained and competent planning commissions with the power to execute the projects which will benefit the city as a whole, and to free them from the punishing influence of pressure groups. The means must be procured to channel the activities of the building trades, real estate operators, and private enterprise when their interests are at variance with the health and progress of the city as a whole. These are complicated and extremely difficult goals, but if the lessons of history mean anything they are musts on the agenda of the city.

UNIVERSITY ART TRAINING FOR WHAT?

Worth D. Griffin

UNIVERSITY art education is in the process of emerging from a hazy period of trial and error, experimentation, doubtful objectives and general confusion. There has been no agreement as to what should be taught, how much, how it should be taught, or toward what art study and teaching should be directed. The teaching and learning processes in art have been both obscure in thought and sense, and vague in objective purpose.

It should not be assumed that the alleged confusion in the art teaching and learning procedures, and the absence of specific objectives are equally applicable to all phases of university art education. In university art teacher training, especially in secondary and elementary work, a specific objective exists, with the result that the total process is immeasurably improved. The teaching is better, and learning is purposeful. Although the objectives are clarified in art teacher education, confusion and doubt are only reduced; they are not eliminated. There is still no unanimity in what should be taught, how much, and how it should be taught. Further, there is no agreement as to the extent of creative and skill proficiencies that should be expected of secondary and elementary teachers.

We may be sure, however, that during this period of emergence art curricula will be continuously studied, evaluated and often changed. Specific objectives will have to be defined, and teaching procedures established that provide for the fulfillment of objectives once they are clarified. Teachers must be employed to train students in particular skills, or areas of learning in art. Curricula must be planned and implemented to produce a commercial artist, an industrial artist, a teacher, an interior designer, a fashion illustrator, a story illustrator, a painter, or a sculptor. The present day haphazard type of art training must go, if art departments are to assume a place of respect in the community of university departments, schools, and colleges.

Imagine what would happen to a medical department or school that employed teachers who were neither trained to teach, nor particularly skilled in any phase of medicine. Again, imagine what would happen if the teachers were permitted to teach every phase of medicine, including surgery, in any manner they chose, or according to some personal intuitional feeling at a given

time. We all know what would happen; we do not have to imagine. The surprising thing is that it has not happened to art departments. Surely administrative officials are broad-minded, generous people to assume that some good will come from an almost total lack of logical planning and purpose.

The impression should not be made that art teaching should follow methods and practices found desirable in the teaching of the sciences. The preceding example is meant to show that there is orderly procedure and objective purpose in the training of young doctors, and that the teachers are adequately trained to make a specific contribution to the young doctor's development. However, the theory and techniques involved in good teaching do not vary, at least in a marked way, from one subject matter field to another.

The most vulnerable present deficiency in usual university and college art programs is that art students are not being trained to take a place in the business or industrial life of today. Mainly, students are given a little training in drawing, painting, and art history with the assumption that they will somehow become adjusted to business or industrial life later. It is obvious to everyone except the art teachers that an art program of this kind is entirely inadequate. Art students should be so trained that a place in commercial, industrial, or some useful phase of art is open to them on the basis of their training. They must be trained and made ready to fit into the commercial art and industrial art life of today—there is nothing else for them to fit into except teaching. At present there are too many art graduates pumping gas, or sorting vegetables in grocery stores. This is a pitiful situation and one that must be corrected.

If the situation is to be improved, there must be three objectives in the training of art students. First, there must be emphasis on the matter of broad general education. Second, some time must be devoted to what is called a basic training in art. Third, there must be provision for specialization in some useful phase of art for the students who are making art their life's work. An opportunity for specialization must be made available to the students at the earliest possible time after they have completed their basic training. Generally, this will not be before the beginning of the junior year.

It is very well for the college professor of art (who is richly rewarded for a few day's work per week and protected from want in his old age) to sit in his attic and express his emotions in paint. But it is wrong for him to assume that attic emoting in paint is a desirable objective for all young artists studying art today, or that it is a suitable life's work for a student who wishes to live a happy, wholesome existence. In fact, most professors of art lack the broad art experience necessary in advising students and directing their course work.

Most art instructors are products of the same unrealistic, university art training that they are imposing on their students now.

In many instances the lack of order and useful purpose in university art training may be traced to the teacher attitude that commercial and industrial art are inferior art forms, and are thus not suitable objectives in university art education. Looking to the future, the best teachers will be those who have spent enough time in the commercial, or industrial fields to appreciate the excellent opportunities for first-rate creative work that these fields offer. The taste and judgment of the American industrialist have greatly improved in the last twenty years. The demands for better designed advertising and better designed products are increasing apace. The tax supported university art department seems to be the laggard.

"But," the art professors say, "we must give our students an art education. We do not have the time to give them all of the skills." Broadly speaking, this statement is true, but it is also a convenient way of by-passing the main issue. We must give our students a good general art education—this is axiomatic. In the matter of giving all students all the skills and techniques, this would never be necessary. All students would not want to study all techniques, but each student could be given some of the useful techniques and skills. There is time to give each student an excellent start in some industrial, or commercial phase of art during the junior and senior years. The creation of a first-rate example of advertising demands as much creative imagination as a painting, and as much basic training in art. For these reasons, it is just as much of a challenge to upper class students as painting. If there is time to paint in water color and oil for two years, there is time to study commercial or industrial design for two years.

Departments of business administration train their students for definite places in the business structure, and at the same time give them a reasonably good general education in four years. Departments of home economics, architecture, and engineering do the same. In some fields a somewhat longer period may be desirable. It may be that five years for the art student would make a more thorough training possible. But to extend the time required, and not to employ teachers who have a more sympathetic understanding of the commercial and industrial arts, would result in no advantage. Creative painters will still want to train creative painters, although they may know that the students so trained can look forward to nothing more than a life of poverty, disillusionment, and neglect. Art historians will still want to make art historians out of students better qualified to throw pots, or paint signs. This is not to say that there is no longer an important place on the college

staff for painters and historians. It is only meant to emphasize other urgent needs.

But again, the professors say, "Today, art is divorced from life. It is not understood and appreciated. Now, in other times, the people loved art and understood it. During the Renaissance for instance—" The answer to this is not difficult to find. People never at any time loved anything that did not serve them in some way. Until recent times, art, i.e. the so-called fine arts, had very specific functions which were well-understood, and valued by the people. Art was either documentary, educational, pictorial propaganda, decorative, and in each case incidentally aesthetic, or it served some other utilitarian need. Today, art as a whole is certainly not divorced from life. In the main it is closer to the people than ever before.

Creative expression as we understand it, which is only one facet of art, is of course divorced from the practical aspect of life. It has no function other than an aesthetic one, and it probably never can be close to all of the people, or valued by them. If creative expression had existed in the 16th century, it would have been further divorced from practical life than it is today.

The impression should not be left that there is anything wrong with free creative expression. It is an important phase of art at this time, and its influence is seen in all the useful arts. However, it occupies only an extremely restricted position in the total field of art, and it should not be given an importance completely out of line with its narrow confines.

The art produced for the church over a period of several centuries, and considered by many authorities to be the great art of the western world, was contracted for by the church for mundane reasons. It had an educational function for the great mass of illiterate people. It served as silent visual propaganda for a way of life. It was decorative, and served in many instances to enrich the surfaces of interior architecture. If at the same time it had other values such as spiritual edification and aesthetic meaning, these things simply added to the total significance of the art. Spiritual edification and aesthetic meaning may be considered, then, as end-results, or by-products. The end-results of this art are given first consideration by the art historians and philosophers of today. They forget that the art of the church was primarily a functional art that grew out of the needs of people during a period of time.

It is not intended to besmirch the art of the church. This art was and is a nearly perfect means to a wholesome, useful end. Further, it reached a technical perfection that perhaps will always arouse our sincere admiration.

It exploited certain expressive means to a point beyond which artists of today may not aspire to go.

If, however, the art historians and the aestheticians wished to spend their time evaluating the aesthetic aspects of our present commercial and industrial art, they could find much to inspire study and comment, for these arts have contributed greatly to the improvement of taste in America. But they must understand from the first that the art of the machine and the art of the printed page are great growing arts that are here to stay. They are great because they are essential to our way of life. They express the needs, ideals, education and aspirations of our people. They function in much the same way as did the art of the Renaissance, and they are not, or at least need not be, a low form of art. They are far more complex art forms than any of the arts of past centuries. They embody, or may embody, cooperative mathematical, chemical, physical, engineering, and design skills.

It seems to be the aesthetic potential of these arts that is the crux in the thinking of the art historian, the aesthetician, and the painters. This point, of course, can not be settled now. We need a little faith in the good of our way of life, and perhaps the question later will be settled in a way difficult to anticipate at this time. There are some things we are sure of—history is still being written and art is evolving. Aesthetic philosophy as we know it relates principally to the art of the past. The aesthetic values of much present day art, excepting perhaps some types of painting, remain a question. Objective beauty, however, seems to be where we are able to find it—in a painting, a pot, a washing machine, or a printed page.

But let us return to the problem of the college art course, and how it may be modified, expanded, or improved to better serve the needs of students. It has been said that art educators, and art department administrators have not accepted their full responsibility to the students under their guidance, especially in the matter of sufficiently varied course work and types of training that lead to satisfactory employment later. There seems to be more than a grain of truth in this statement.

A cursory examination of art listings in college catalogues throws some light on the question. Most listings show design, drawing, painting, art history, and art appreciation as basic work. Beyond this there are a few simple crafts, usually pottery, weaving, jewelry making, and the like. Most of the crafts are so lacking in commercial or industrial importance that they would not provide a sufficient income for an average American family. Students are given B.A. degrees in art for work of this kind. Then they are turned loose to find places for themselves in the world of industry. Some of

them are absorbed in industry as common laborers, some of them marry banker's sons and paint water colors for their homes. Some of them try to get college-teaching positions. Failing these things, some of them return to the universities to take advanced work of the same kind in the hope of teaching it later to other students.

If we accept the responsibility placed in us we can surely do more than this for our students. For the juniors and seniors who plan to make a living in the fields of commercial and industrial design, we should require a two year curriculum in these fields. A limited business training should also be required during the last two years in addition to courses in advertising production, typography, photo engraving, offset lithography, interior design, textile design, book illustration, cartooning, silk screen printing, etc.

It is reported by many art department chairmen that they have received large numbers of applications from young prospective art teachers during the past year. Most of these people are poorly prepared—they are neither good teachers, nor experienced artists. Most often their training in education is deficient, and they are not qualified to teach in the secondary schools. For some unknown reason they feel they are qualified to teach in colleges or universities. They may reason that they are as well-trained as the teachers they have had, and perhaps they are. Nevertheless, the present teacher market is flooded with young people who want to teach drawing and painting in colleges. If we are going to train college teachers, we should plan their training in a logical manner, providing for a reasonably broad spread in art techniques, and we should limit the number to those who have a reasonable chance of success. At the present time we have a far better chance of finding a good art teacher among the graduates of the professional art schools than among the graduates of colleges and universities. In the professional schools the training is more thorough, and covers a broader range of art subjects.

There is much to be done in improving teaching, and objectifying art course offerings in college and university art departments. But when improvements will come is problematical. Teachers, systems, and ideologies become entrenched, especially in tax-supported schools where the authority to hire and fire is limited. Changes will come, presumably when student demand for better teaching and a broader curriculum reaches a sharp focus.

We should expect to find the best art schools in our tax-supported institutions of higher education, the same as we find our best schools of medicine, dentistry, architecture, business, law, engineering, and commerce there. We may find them there sometime in the future, if we can stimulate a little immediate study and planning to speed up the process.

A PLEA FOR WIDER DISTRIBUTION OF ART VALUES

Richard Reynolds

SINCE World War II there have been varied attempts and relative successes by art organizations to bring before assembled memberships quite valuable discussions, demonstrations and participation events through which both teachers of art and artists have been able to come to grips with significant trends and concepts of contemporary movements. Quite admittedly these glorified, and oftentimes dramatic, displays of rationalization do enthuse the groups served by stimulating them to return to their home bases where, with frequently misunderstood values, each of the hitherto excited teachers begin a rapid-fire attack toward some of the objectives just obtained verbally and use an already baffled student group as soldiers of good will.

True, the type of conference as mentioned above should be held; important subject matter should be aired. Teachers should return with an increased enthusiasm for their tasks after having thought out how best to bring such new values as they have learned into their respective assignments without undue friction developing. Six years of attending group meetings of a more or less specialized nature leads me to observe that, in general, the sort of delegates attending these stimulating workshops and conferences are usually quite alive teachers anyway.

It reminds me of the ladies who go from door to door selling high priced children's books of a genuinely fine quality. The books are sold in homes of parental leadership and understanding and the purchase of these books is simply one more evidence of the parents' interest in their children's welfare. The homes in "the other part of town" can rarely afford such volumes; neither can those parents see any value in such "high-falutin" notions. Obviously, it would be ideal if the books could reach into the latter homes where they are so sorely needed.

In a like sense, if some of the teachers, who really are in need of being stimulated and given "the word," would show up at the meetings previously mentioned it would be a great step ahead for art education in the weaker areas of activity. Those same stay-homers are also the sort who subscribe to few if any, of the specialized art periodicals or, if they do, are attracted to

the kind of material which is already well digested in their minds from previous experience. Books are another investment many art teachers find too costly for their incomes so they say, "I'll use the library if I ever want to look at that book." Personally I've observed very few art teachers spending hours on end in any library! Once on the job, carefully following a year-in, year-out routine they often accuse the academic teachers of pursuing, that type of art instructor feels secure in his or her dogmatic processes of instruction. I look with favor upon any teacher who, after having taught for a good many years, is still dubious as to whether he or she has mastered the techniques of effective and worthwhile teaching.

Now, if all the foregoing has any semblance of validity, then consider all the scholarly treatises submitted to such journals as this one, or the *Art Bulletin*, or the architectural magazines, the art periodicals that find their way into institutions and teachers' offices where values as outlined in said publications are already believed in and expounded.

Not every art educator or artist can express himself in words, but there is evidence that we are not without a host of capable writers on the arts who can. And for whom do they write? They place their pearls of wisdom under the eyes of the select group who are already in sympathy, if they *are* silent partners, with the whole process. The rank and file of American readers who have homes and spend money for objects all having been designed by someone, do most of their browsing through non-professional magazines.

It is my firm conviction that if those contributors to professional magazines would spend some time combatting the sort of diluted and eclectic writings appearing in popular periodicals a real service in the name of education would be performed. This is not to say the professional publications should be abandoned, nor that the type of erudite writing that appears in them can be used in the popular vehicles. The competent contributors must survey the sort of writing used in popular magazines. A close scrutiny should be made of titles that lure the readers. Illustrations must be chosen that attract the eye and maintain interest. Vocabulary need not deteriorate, it need only be less vague in the mind of the reader. The sort of writing that embellishes a thought into two paragraphs of mumbo-jumbo must become straight forward and speak out definitely as to what is being said. Concrete evidence, backing up stated principles, should be present. There is even the possibility that too scholarly a writer who feels he cannot compromise his style for such ends should take unto himself a ghost-writer from the English department who can change expensive words into the coin of the realm.

It occurs to me that all this sitting back and applauding of complimentary

speakers who mouth our opinions back to us in flowery language while cloistered securely behind Gothic windows and tree-lined campus sanctuaries, must come to an end. We had better put some down-to-earth structure under our jellylike activities and speak up so we can be heard by the populace at large. After all, the children of those people are either going to graduate with an education or a training. Today, the public thinks of a college education as training for its youth to enable it to find more gold in the hills than the parents could locate without benefit of advanced "knowledge."

If the humanistic values of the creative activities of man are going to be maintained then it is time those values were taken out and thoroughly aired in the light of day. With industry stepping in to subsidize everything from athletics to test-tubes, it is high time our strong voices get out and join the battle for existence.

With our ever-ringing claims to one another that the inherent values in the fine arts are the most enduring after all, it seems odd that the minds of men are being turned into other channels to such an extent that capable college art instructors are clamoring for positions all over the country. Anyone cognizant of Mr. Earl McGrath's comments in the recent New York NAEA meeting will recognize that the red flag of danger has again been hoisted along the narrow trails of art education.

We are young in the history of higher learning in this country but like all youth we are energetic, full of ambition and generally without a definite goal. Cannot some of our dynamic writers pick up the flung gauntlet and speak out for those of us who can but carry small arms?

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AMERICA'S AESTHETIC AWAKENING

Charles Allan Baretzki

THE Russian *Politburo* has long carried on its campaign of slander and vilification against the average American as an intellectual infant. Yet it can never obscure the truth, that the average middle-class American has developed an appreciation of the intangibles which constitute culture and which embrace the art of fine living on a distinctive level never before achieved on such a scale in the history of mankind. In the voicing of our aesthetic values, we have no cause to retreat before the gibes and innuendoes of the frenetic fringe. And it is foolish for us to wonder if there is any salvation for our "unaesthetic souls"—while we forget all about the countless cultural activities in which we have taken part and enjoyed, the art that surrounds us from dawn to dusk.

Let us review our steps and take an exercise in everyday aesthetics. First we need a convenient yardstick to measure the ups and downs of public taste. What better device is there than the use that our citizens make of our public libraries, museums, and art galleries? They form perhaps the most reliable gauge of our year-round tastes, attitudes, and current interests.

All libraries throughout the country speak of a tremendous groundswell of popular interest in the immediate wake of important art exhibitions. A year ago last Fall, it was the Van Gogh show. Before that, it was the Treasures from the Vienna Museums. Now the new rearmament program influences much of the library's business. The rank-and-file of America—housewives, businessmen, young marrieds, students, servicemen, professional people—all are eager to learn about the Burgundian court beakers, the Unicorn tapestries, the Cellini crystal goblets, the Wilton chalice, or the correct pronunciation of the name of the red-headed lunatic from Arles who poured his frenzied genius into his paintings, chased Gauguin, a fellow artist, with a razor in his hand and then sliced off his own ear and offered it in an envelope to a prostitute, as a souvenir, with the words, "Here! In remembrance of me!"

Even during a peace-time year our 7,408 public libraries and 2,489 museums throb with activity. During 1946, for example, the New York Public Library, alone, was bombarded with over 13,000,000 requests for information and service. If the books that are consulted there in any given year—in itself, a key to the public's changing taste—were stacked together

cover-to-cover, they would bridge a distance of 320 miles—equal to that from New-York to Pittsburgh!

The jaundice-eyed Tass analyst, who finds the American author not only barren during 1950 but also catering to the American reader's obsession with "psychopaths, alcoholics, murder and depravity," evidently has also failed to consider the record of the University of Chicago Library. Dr. Herman H. Fussler, its director, reports that high on the current list of popularity—based, of course, on the frequency of student demand—stand the works of Immanuel Kant. Only a moron would dare to claim that the writings of the learned philosopher of Königsberg and exponent of the categorical imperative are easy to understand!

Perhaps, just as indicative of the unalloyed enthusiasm of college youth in the classics, comes the heartening news that the students, using the library at the same university, now sing "Should old Aquinas be forgot?"

While our young men during the recent years were scattered all over the world, they were exposed to *objets d'art* that opened their eyes to a new world of beauty. As discharged veterans they browsed in the libraries and museums, checking up on the background of a favorite souvenir or half-forgotten shrine: jade, rare books, Samurai swords, tapestry, copper plate, manuscripts, the Taj Mahal, the Leaning Tower of Pisa, the Pyramids or the Sphinx. . . .

In fact, one eager, young ensign, while applying for a guided tour at the New York's Metropolitan Museum of Art, did ask the attendant in charge, "Could you tell me something about Egyptian art on this tour? You see my ship was in Egypt for a week, but I wasn't allowed to go ashore. Just knowing that I was so near all those pyramids and mummies made me want to know all about Egyptian Art. So I figured if I couldn't see it there, maybe I could hear about it over here."

An hour later our ensign with his head spinning, trying to remember the dynasties of the Pharaohs and their bewigged queens, praised the tour thus: "This has been the best time I ever had in New York!"

Other veterans wondered how a battle site upon which they huddled in miserable foxholes had really looked before the blight of war had touched it. More than one boy wounded on the slopes of Cassino asked for pictures of the famed monastery which was a pile of ruins, infested by snipers, at the time he arrived.

The art librarian at the New York Public Library also remembers the veteran who, spurred by curiosity, inquired at the Information Desk, "Who is this man Benozzo Gozzoli whose frescoes I saw in Pisa shortly before they

were destroyed by the enemy? I never heard of him before."

Then there was the more cynical veteran who had been asked whether he had stumbled upon Guercino's painting in the Church of San Agostino in Fano while sludging up the boot of Italy during the rainy Autumn of 1944.

"My mind," he replied, "was not on buildings or stones, but on dodging bullets."

The G.I.'s curiosity, like a concentric circle rippling outward, spreads to his family, his friends and his acquaintances. They, too, share in the enthusiasm of his discoveries and benefit indirectly from all this suddenly sponged up and unleashed knowledge. This same process of adult education continues as our veterans with army experience in Korea and memories of its rice paddies and Buddhist shrines return to civilian life.

The current international crisis is mirrored once again in our libraries by a flare-up of interest in military painting and war posters, patriotic symbols and insignia of the armed services, plans of camps and army barracks, the problems of camouflage and the methods of protection for valuable monuments of art.

In spite of the iron-fisted censorship clamped behind the Iron Curtain and the threat of the MVD slave-camps, into which, according to an estimate of the United States State Department, some 13,000,000 unfortunates have already disappeared, the libraries of America receive pleading letters from certain areas of Europe where the possibilities for research and scholarship are practically nil. We do not have to be scholars to appreciate, for example, the amount of labor and agony that went into the making of *Lietuviu Knyga Tremtyje*, a much-needed catalogue of Lithuanian books-in-exile, for the period, 1945 to 1948. Because of the love for their homeland, a small group of courageous Lithuanian D.P.s were inspired to publish this precious volume in the safety of the United States zone in Germany.

Or who is blind to the pathetic procession of refugees and D.P.s from abroad who seek in the New World a haven from political persecution? To the libraries they come for advice and information to help them re-establish careers that were interrupted. As typical of this influx, the case of the Czech refugee who carried his fabrics, needles and skeins of thread with him to the Art Room of a metropolitan library may be cited. Basking in his new-found freedom, he embroidered in petit point in full view of the public from the portfolios of designs placed before him. Oh, yes! His own library on rare needlework had been "liquidated" by the new government when his country was overrun.

To all these art-conscious people—both citizen and foreign-born—the libraries, museums and art galleries of America stand out like citadels dedi-

cated to keeping alive those interests and activities which are, in the words of Roger Fry, "The distinguishing mark of civilization in our time."

More than that, these institutions are aware of the perils that now confront democracy. That is why the librarians of this country have devoted their energies during 1951—on the 75th anniversary of the founding of the American Library Association—to a consideration of the theme: The Heritage of the U.S.A. in Times of Crisis.

Not all people will agree with the late Bernard Shaw who said that "modern art . . . has made the old masters look dingy." Least of all, the delighted museum officials at New York, Cambridge, Washington, Philadelphia, Detroit, Providence, Cleveland, St. Louis, Worcester and in all the other cities who point to the unending throngs of visitors hungry for the beauty that these time-tested classics offer. Those who strolled through the galleries twenty years ago, according to the curators, were mildly infected with a curiosity about the old masters. Today, the public actually understands—and appreciates them—and, in many cases, would like to own them. The fever, we are happy to note from the evidence at hand, appears not to be subsiding in the least. An attendance of 25,000,000, reported for 1935, has jumped to an annual attendance of 50,000,000.

What accounts for this high level of appreciation? Simply this: a goodly number of the gallery visitors of today have secured an understanding of these classics by studying them long enough to realize that the masters were geniuses and that they, themselves, are not. Before one can love, one must know. And familiarity does not *always* breed contempt.

We know from a conservative estimate, determined by the *Art News* magazine, that there are 650,000 amateur artists across the land who keen after the delights of the paintbrush. Mind you—they are not art school students; they do not teach art; they do not earn their living in any phase of the commercial arts. Still, when the Muse beckons, you find them at their easels, unmindful of the noisy isms and schisms that rock the art world, working out their own problems of composition, color, form, light and shade.

It is not too inconceivable that the amateur may be one of those 1,866 artists (546 of whom were housewives) who submitted works in the First National Amateur Competition in December, 1949. 97% of those who exhibited report, in answer to a questionnaire, they now patronize the art galleries more frequently than ever.

Then, too, it is more than a fifty-fifty chance that since the amateur squeezed his first tube of burnt sienna he has stinted, then splurged, to own an original work of art.

If this novice does not have the lump sum of money to buy con-

temporary American art outright and if he does live in New York City, he can fall back on the Amalgamated Bank of New York. This bank will gladly finance the purchase over a period of eighteen months at a 4% yearly rate of interest!

What is more significant, the bank will consider him a better credit risk than the potential buyer of a refrigerator or an automobile. Why? Because, according to Michael M. Nisselson, bank president, who inaugurated this program, "Art has a degree of permanency that other things don't have. . . . Our bank takes the view that man does not live by bread alone. We feel that art fulfills almost as profound a need as food. At any rate, a decent life is incomplete without some excellent paintings on the walls of one's home."

"Visionary," you say? "A thing of the future?" The plan has been in operation since December 9, 1946.

As early as 1943, the public libraries spotted a sustained buying streak on the part of their middle-class users. Yes, amateur fledglings bravely competing with the full-time, professional collector.

In the long run, it does not matter too much that their purchases, for the most part, represent minor artists of the 19th century. Perhaps, in all transactions, the standard of public taste was not quite the best. Still, it must encourage the struggling professional artist to know that people are buying art, any art, just so long as it *is* art. And to learn that museum directors, like Francis Henry Taylor of the Metropolitan Museum of Art, are hammering on the theme that "works of art may come within the reach of the most modest pocketbook."

What other proof do we have in concrete terms of dollars and cents that we are actually buying art? And have our tastes *really* sky-rocketed from that level a century ago when it was focused upon imitation of subject-matter and works of art were rated according to the accuracy of the transcription? See Hiram H. Parke, president of the Parke-Bernet Galleries in New York City—a firm that has handled a volume of art sales over \$6,500,000 during one year! He will tell you that the art "industry" is enjoying the peak of a boom period. "In recent years," he reports, "the public has been increasingly educated to appreciate fine furniture, paintings, *objets d'art* and rare books through intensive educational programs featured by magazines, newspapers, museums and other institutions. Taste in general has radically improved, and with buying power more widely distributed the demand for art and literary property has greatly increased. Very much in the lead is the interest in fine Americana and modern paintings."

Other dealers concur with Mr. Parke's findings. They add that while

individual items may not command the same high prices as those paid during the pre-depression twenties, over-all sales indicate that many more of us are buying.

What direction do our interests run? Traditional? Sentimental? Realistic objectivity? Wrong on all counts. The galleries and museums, which have taken our pulse, interpret it correctly as an heightened interest in all phases of modern art. There is even a demand for what some would call the "intellectual exercise of the abstract."

It is not generally known, for instance, that commuters on the crack Empire State Express (or any of the 200 other trains added to the rolling stock of New York Central since V-day) may rest their eyes on original paintings or reproductions that are hung at either end of the coach. Instead of being satisfied with the usual "pot-boilers" or "calendar art" that have too often decorated the interiors of the barbershop and the tavern, the commuters demand Matisse, Manet, Degas, Van Gogh, Renoir and Picasso—and the railroad bows to their taste. A psychologist, witnessing this phenomenon, would conclude that we, as a nation, have left our original, untutored, sensorial level of taste for a more refined menu, a higher habitat—namely, a purely perceptual one.

At home we prefer something more restful than the over-sexed long-legged Petty distortions as suitable pin-ups for our living-room walls. More likely than not, our tastes run beyond the modern painters to include Rembrandt, Correggio, Daumier, and Botticelli. "Incredible!", you declare. For confirmation, ask the Metropolitan Museum of Art for its list of best-selling photographs during the Spring of 1948 Exhibition of the German Masterpieces and the Museum will tell you: *Self Portrait*, *Leda and the Swan*, *Don Quixote*, and *Simonetta*—all by the above-named artists. The director will also tell you that over 2,451,000 visitors clicked through the turnstiles of the Main Building and The Cloisters during 1950, to inspect its art works. Where is the "unabridgable gulf" between art and the public that we hear so much about?

The demand for good art is so taken for granted that even the department stores stand ready to serve us, with a wide selection of masterpieces to choose from, making each purchaser feel like Henry Clay Frick. This is not a recent wrinkle. As early as 1935, the American Artists Association, banded together in a crusade to popularize art in the market place, could point to its four travelling exhibitions, as magic caravans of graphic art, transforming the cluttered department stores of more than 50 cities in the United States into bazaars of beauty.

Are we experiencing a country-wide stirring of interest in the arts? What further proof is needed than that afforded by a study of the roster of 1,430 entries in the Second National Amateur Competition of December, 1950? Glance at the addresses of the contestants and you will see that the cultural erosion has been checked and the metropolitan stranglehold upon art—symbolized by New York and its 70 art galleries—has been broken.

Every state, including Alaska and Hawaii, was represented; and almost every occupation. A drug packer from Ogden, Utah; a beautician, from Cameron, Mo.; a confectioner from Longmeadow, Mass.; a labor consultant from St. Claire Shores, Mich.; a housepainter from Glendale, Calif.; a night watchman from Indianapolis, Ind.; a merchant from Hoboken, N.J.; and housewives from all over the country—are just a few of those Sunday painters who were not too shy to participate. Partly because technical competence was not the criterion, it was easy for the judges to assess the entire show as one of unusual "unself-consciousness."

By 1935, art associations were flourishing in more than 400 cities and towns throughout America. Their combined memberships plus that of all other allied art groups now total into the millions. Because of the support of art in general by these groups, Francis Henry Taylor was led to remark in 1940 that nearly one-third of our population had become art conscious. And that was 11 years ago!

Some 13 years earlier—in 1927, to be exact—the late Otto H. Kahn made a statement of faith concerning the youth of America. It is just as applicable now as it was then: "In this vast country with its unprecedented mixture of races, all thrown into the melting pot of American traditions, climate, surroundings and life—underneath what the surface shows as newness, of strident jangle, of jazziness and Mainstreetness, there lies all the raw material of great cultural and artistic achievement. Every kind of talent is latent here. All that we have to do to bring it to fruition is to call to it, to look for it, and to see that it gets an adequate chance."

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(Continued from page 95)

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NEW TENDENCIES IN AMERICAN ART

Gordon Brown

IN HIS statement, entitled "A European Artist Sees American Painting," in a recent number of the COLLEGE ART JOURNAL (COLLEGE ART JOURNAL, Spring, 1951, p. 267), Mr. Theo Bitter says that "in America, contrary to Europe, the younger generation is still working in the pure abstract or non-objective manner." This thought, though partly qualified by Mr. Bitter himself, seems to sum up his principal idea, especially if the word "still" is emphasized in a manner to indicate that American artists are behind the times. Mr. Bitter's qualification is that some young Americans are working in the expressionist abstract style (the implication being that they, only, are following the right path).

It seems to me that Mr. Bitter is oversimplifying the situation of American art. Many of the artists he would probably consider as working in a non-objective manner are really using objective effects. Passing over the case of William de Kooning, whom Mr. Bitter mentions as a non-objective artist, although in reality, his recent exhibition at the Egan Gallery showed him rapidly moving toward expressionism, let us take up the case of Robert Motherwell, a well known American artist of the younger generation. Motherwell could not be classed as a non-objective artist as he himself says that he uses "atmospheric light and chiaroscuro"¹ and everybody knows that light and shade are the chief visual characteristics of the world of objects. Both atmosphere and light have been studied by physicists and are a part of the physical world outside the picture. It can, therefore, be concluded that Motherwell is an artist who abstracts from nature and he is so placed in the classified list at the end of this article. The combination of abstract forms, suggestive of non-objective art, with naturalistic elements of light and chiaroscuro constitute a valuable element in the work of this artist. The very facility with which he lays on paint, apparently with single, rapid strokes, produces a blurred, soft edge, which in itself creates an atmospheric effect. This atmospheric abstraction is certainly a newer phenomenon than the combination of abstraction and

¹ Robert Motherwell, in a statement published in Allen Leepa, *The Challenge of Modern Art*, New York, Beechhurst Press, 1949, p. 194.

expressionism advocated by Mr. Bitter, which even he admits, had already been attempted before the last war.

Another unusual young American artist is Mark Rothko. His work, shown recently at the Betty Parsons Gallery, looks like blurred Mondrian. After all, this effect is really what counts, however unconscious the artist may be of it. He has placed roughly rectangular areas of color, with softly fused edges, in positions reminiscent of Mondrian, on the flat plane of the picture. The atmospheric edges are a startling departure from the manner of Mondrian, however, and appear to be a unique American contribution.

On the other hand, the rejection of such atmospheric effects and of all tendencies toward illusionism in the recent work of Will Barnet, Steve Wheeler, Peter Busa,² Norman Daly, Worden Day, and some other contemporary American artists is, to say the least, an equally noteworthy contribution to the evolution of painting. Surprisingly enough, the possibilities of a thoroughly non-illusionistic art had not been fully explored until these American artists took up the problem. The illusionistic devices of traditional art have, in fact, played a more important role in the work of even advance guard artists than has generally been realized. Usually such artists continue to use atmospheric effects, linear perspective, chiaroscuro, and overlapping, which violate the two-dimensional reality of the picture.

For example, Picasso's still-lives usually retain traces of linear perspective: his table is surrounded by the box shape of the room. Overlapping is used, not only in the objects on the table, but in the placing of the table before a backdrop. Transparency, or one plane seen through another, used freely, not only by Picasso but by many younger artists, really doubles the overlap by presenting planes in fluctuation, one plane being seen, alternately, as in front or behind the other plane. It can hardly be said that transparency does anything but negate the two-dimensional character of the picture plane. Rather, the device creates an ambiguous, unreal picture plane, suggesting the kind of depth pertaining to the objective world outside the picture. In this objective world, transparent and opaque overlaps, when they occur on a plane surface, as when a glass is seen on a table, warn that the surface is no longer clear and plane. The use of shading to produce the effect of volume, another device frequently employed by Picasso, also causes planes to recede from the true surface of the picture into shadowy depths.

² "Aspects of atmosphere in a work of art always strike me negatively and introduce connotations of the anti-artistic, like *Weltschmerz*, romance, and sentimental considerations, which dissipate the main impulse of pure feeling in a work" . . . Peter Busa, in a statement made to the author.

Such chiaroscuro effects are more suited to the Renaissance and Baroque emphasis on man's sense perceptions of the objective world than to the dominant trends of modern thought as exemplified in contemporary science, which deals with problems more and more removed from the immediate data of the senses. In his vision of the external world the truly modern painter wishes to go beyond immediate sense data, beyond the world of shadows to the real. It is true that the modern American artist presents his abstractions of the external world in heightened sensuous form (colors, use of materials, etc.) but this parallels the application of abstract scientific theories to inventions for the comfort of the senses, particularly in America. The typical modern painting is, therefore, both more abstract, in its reaction to the external world, and more concrete, as a thing in itself, than a painting of the illusionistic Baroque period.

Nevertheless, vestiges of the illusionistic manner have continued down to the present day, even in so called non-objective paintings. The work of Bauer and Kandinsky, for example, is filled with chiaroscuro effects, including gradations of shading in backgrounds, fused forms, and even shaded volumes. The fact that a background is perceived at all causes the mind of the spectator to classify as objects the shapes and volumes seen as not background. This idea is basic in Gestalt psychology.

The important step of consciously eliminating the background effect entirely from painting was first taken by the Americans, Wheeler, Busa and Barnett.³ They have even gone beyond Mondrian in this respect, since the typical Mondrian painting appears to be a gridiron of black lines against a background. Furthermore, these crossed black lines appear to overlap one another through an optical illusion. An illusory impression of the third dimension is thus created by traditional methods, however unintentionally. Since illusions of this type depend on the use of lines, Busa and Barnett have eliminated lines entirely from their work. Shapes take the place of lines, sometimes thin, it is true, but eventually swelling out, and always varied in area. Wheeler, in opposition to Busa and Barnett, apparently believes that lines can be used in a non-illusionistic manner. After all, if we can trust the statement, attributed to Manet and others, that no lines exist in nature, it would be hard to consider line as basically imitative rather than abstract. In any case, these three American artists use contracting and expanding shapes, placed side by side without overlapping, which push and squeeze in interaction

³ Busa, in a statement published in Leepa, *op cit.*, p. 184, says, "In some of my new work there is no background and all the areas are intensely more charged with forms, which makes it more meaningful to me."

with one another. In this manner, strong tensions are built up uniquely on the picture plane, with a minimum reference to laws which apply especially to the world outside the picture and a maximum reference to strictly pictorial laws.

In American work of this type, the distinction between background and foreground is lost, since the forces exerted by each are equalized. The traditional background space comes forward and becomes a positive arabesque in the design. Negative space is abolished⁴ as having nothing to do with a picture, conceived in concrete modern terms, as the flat surface it really is. Nevertheless, ancient precedents for the practices just described exist in the art of certain cultures. In the work of African sculptors, Peruvian weavers, Northwest Indian painters and Polynesian carvers, the tensions created by the voids are as important as the figures. Here also, as in the work of Busa and Barnett, lines generally vary in width and really function as shapes.

In the paintings of Busa, Barnett, and Wheeler, as in archaic art, there is an appearance of flatness, judged by Renaissance and Baroque standards of illusionism. This ought not to blind us to a more concrete handling of three dimensional space in these paintings, through the use of color, alone. The fact is that any spot of color, placed on a canvas, jumps out to a greater or lesser degree and has a three-dimensional effect. This effect has nothing to do with the imitation of atmosphere and is due to contrast. The curvature of the lense of the eye changes for different colors, as for near and far vision. These real physiological facts, rather than a simulacrum of the appearance of nature, are employed in painting techniques of modern invention. Matisse for example, does not use blurring to show recession or limit himself to the color, blue, in the far distance. He contradicts such traditional usages at will through a knowledge of what actually happens on the plane surface of the canvas when color areas are superimposed and juxtaposed. Blue can come forward against a red background, through the impressionists usually confined themselves to the opposite effect, equally true, of warm colors coming forward against a blue background. Impressionist coloring was based on the laws of light in natural landscape, where the reds and oranges of the foreground disappear in the distance, as thick layers of atmosphere refract the light rays and cause blue to predominate. The laws of external nature, bathed in atmosphere, are not quite the same as the laws of the picture, where atmosphere has no appreciable effect, and where each radiant color acts according to its own nature. Even the relative size of color areas affect their advancing and receding

⁴ Will Barnett, "Painting without Illusion" in *The League Quarterly*, Spring, 1950, p. 8: "All nature is space, both what we see as solids and what we see as air."

power in a truly modern picture, though this would not be the case in a landscape in nature, where the refractive index of the moisture particles in the air is dominant. In the domain of color it seems clear that a distinction can be made between the modern technique and the older technique based on atmospheric illusion. The real significance of the modern color technique probably lies in its repudiation of illusionism. Busa, Barnet and Wheeler deserve credit for combining the modern color technique with a thorough-going elimination of all other illusionistic factors, including linear perspective, overlapping and chiaroscuro.

When the ideas of these men are compared with those of the younger generation in Europe, the Americans appear decidedly progressive. One of the best known of the young Parisian artists, Gischia, for example, still uses transparencies and linear perspective. The shapes of the objects in his pictures are traditional. In fact, these shapes are so trite and conventional that they lack interest and tell us absolutely nothing new about the objects represented. These representations imply a weight, roundness, and textural feeling which are not actually present in the paintings. All this is done for the sake of design and not for the sake of the objects. Thus the objects appear as an extraneous factor and the traditional correctness of the drawing is merely annoying.

Picasso's drawing is also often traditional, particularly in the proportions of the figures. He may paint a face with two eyes, each seen from a different vantage point in perspective. Yet each point of view is depicted in a basically neo-Greek manner. In the matter of style, Picasso gives us a multiplication of Greek mannerisms. In the matter of perspective, he gives us a multiplication of Renaissance points of view, the novel combination being modern rather than the separate units. Even his placing of the units or parts of the human body generally follow traditional standards of proportion, apart from the combining of two or three different perspective viewpoints. Picasso's personal rebellion against traditional forms necessitates, in a certain measure, the re-statement of traditional forms. In the work of many younger men, however, these traditional forms have become stale and without significance.

The complete denial of illusionism, on the other hand, involves the meaningful changing of classical proportions as a logical development of tendencies already begun by Picasso and the founders of modern art. It can be stated as a fact that the American artists, Wheeler, Barnet and Busa do adjust the proportions of objects according to non-illusionistic concepts.⁵ Un-

⁵ Steve Wheeler, "A close-up of 'Hello Steve'" in *The League Quarterly*, Art Students League of New York, N.Y., Winter, 1947, p. 14: "If the artist refuses to

like Picasso, they are not tied down to the immediate sensuous perception of a model in a given *locale* in space. Picasso and the Cubists walked around their model, painting several views, so that at best, no great element of time was really involved, despite all that has been said on the subject. Actually the different points of view presented by the cubists could very well represent a simultaneous record of different sides of the object, taken at the same time. It is only by an act of rather involved ratiocination that the critics have successfully spread the idea that a succession of events in time is really adequately represented. Their idea was a fruitful one, however. Expanding upon it, Wheeler symbolizes not only what the object is, but what it was and will become.⁶ The notion of change in the object is thus given recognition and related to ideas of function and purpose. Barnett and Busa, on the other hand, are interested in a new point of view, from inside the object. Their pictures are so much a part of the real world of the spectator, with their colors laid side by side on the picture plane, in concrete sensuous form, that the spectator is, as it were, pulled in by the recession of some colors and enveloped by the pushing forward of others.⁷ All this is opposed to the Baroque connection between the world of the picture and the outside world, which is based on illusionistic imitation, and as such, is unreal. It is undeniable, however, that the ideas of these American artists have certain parallels in the Baroque, which probably helps to explain their great admiration for the art of Rembrandt. Except in the Baroque period, the rules of perspective postulate a picture plane, like a pane of glass, forever separating the spectator from identification with the object. In their rebellion against all types of perspective it will be seen that Wheeler, Busa, Barnett, Daly, and others are primarily interested in a new concept of space. However non-objective their work may appear to some, they are also concretely concerned with objects, although not

imitate the past, it is because he has learned that the real living element that creates art exists in the nature of his experience. Does that mean that the artist in his use of experience is simply a mere recorder of this material? Hardly; for the character of his feelings develops an image which is essentially a figure of them. So that because of this he finds himself altering the natural forms at his pleasure. He opens one to close another, shortens some and lengthens others according to the moment; he may revive those no longer in use and re-compose them in an unaccustomed order, adapting these 'natural' forms to his sentiments of elevation, of humor or terror that inspire him while he works."

⁶ *Loc. cit.*: "It is only when the movement of form affects me by its inner character that its action attracts my complete attention. For this—movement needs a history and a future."

⁷ "Color must move like form. Color pulls, color spreads out, color reflects, and color retracts."—Will Barnett, in a statement to the author.

with the accidental projections of objects on an imaginary plane or with the shadows of substance.

The novelty of these ideas makes the conclusion of Mr. Bitter's article rather doubtful. He says, "So there is nothing really "New" in American modern art in comparison to Europe." It is hard to see how the development of new problems in abstract art by American artists can be considered less progressive than a European return to expressionism, despite Mr. Bitter's implication that American artists are behind the times. There is, moreover, a much wider experimental scope in contemporary American work than he implies in his two categories of non-objective or abstract and expressionistic abstract. This wide scope is indicated in the following classification of American artists, based on recent work:

- A. *Expressionists*, combining the psychological and naturalistic with a small dash of abstraction.
 1. Those who lean toward the rectilinear, in some cases touched by surrealism as in Shahn, Matta, Zerbe: Max Weber, Ben-Zion, Matta, Ben Shahn, Karl Zerbe, Willem de Kooning.
 2. Those who emphasize the exploitation of asymmetrical form and the sensuous qualities of paint and color: David Aronson, Hyman Bloom, Abraham Rattner, Nahum Tschacbosov, Jack Levine.
- B. *Abstractionists*, combining representational and abstract drives.
 1. Work where representational element predominates: Virginia Banks, Karl Knaths, Rico LeBrun, Joseph Meert, Arthur Osver, Loren MacIver.
 2. Those with strong emphasis on the formal construction of pictures using representational elements (Picasso): Fannie Hillsmith, Robert Motherwell, Fred Conway, Hans Moller, Byron Browne.
- C. *Extractionists*, combining expressionist and abstract tendencies.
 1. Artists who extract images, suggestive of external nature, from formal patterns: Lee Gatch, Mark Tobey, Hedda Sterne, Anthony Toney, Julio de Diego, William Baziotes.
 2. Artists who extract expressive formal patterns from nature: Hans Hoffman, Sonia Sekula, Theodore Stamos, Paul Burlin.
- D. *Planomorphic (non-objective) Painters*, who work toward a refinement of "pure" pictorial elements based upon the art of Mondrian, the later Kandinsky, the constructivists and the Bauhaus.
 1. Constructivists and later Kandinsky types: I. Rice Pereira, Joseph Albers, Ilya Bolotowsky, John Sennhauser, Barnett Newman.
 2. Strictly according to Mondrian: Ad Reinhardt, Fritz Glarner, Mark Rothko, Burgoyne Diller, George Cavallon.
- E. *Automorphic (non-objective) Painters* showing influence of early Kandinsky, Arp and Surrealist automatism.
 1. Those using mainly brushes but trying to suggest some degree of amorphous construction: Richard Pousette Dart, Bradley Tomlin, John Stephan, Clifford Still, Philip Guston.
 2. Those using brushes, drip with sticks, splash and spatter. They believe that the resultant decorative structure is the "final" end of art. The neo-dadaists.

There are, no doubt, other groups working today and, of course, there are many cross currents affecting individual artists which have not been noted. Enough has been said, however, to show that American work today has richness and variety of experimentation and, above, all, a progressive quality.

ART IN BERLIN: SUMMER, 1951

Hugo Munsterberg

BERLIN is today without question one of the most fascinating cities of the world, not only because the effect of total bombing is demonstrated more forcefully in the former German capital than in any other place in the West, but because the world wide struggle between the two conflicting ideologies can be observed at first hand since, in Berlin alone, one can move freely between the Eastern and the Western sectors. Millions of Berliners do just that every day and are therefore in a position to compare and judge the opposing worlds as no other people can. The contrast between the two is such a striking one that it seems of general interest to record here a few of the impressions gathered in Berlin this past summer.

The most interesting of all the artistic events of post-war Germany was without doubt the first exhibit of the resurrected Deutscher Künstler Bund which opened on August 1 in the Academy of Fine Arts in the Western sector. This organization, which was first founded in 1904 and then outlawed by the Nazis in 1936, has once again become Germany's leading artists' society. The painters and sculptors represented came from all over the country, including the now lost Eastern provinces and the Russian Zone, but the most significant contributions were from Berlin and Munich which, today, are the two great art centers of Germany. The exhibit itself was remarkable, not only in the framework of the German artistic situation but in the context of Western art, for the show would have been impressive if it had been held in Paris or New York. Although none of the men exhibited could compare with the masters of the School of Paris, many of the younger artists displayed considerable promise. The general impression was one of an active and vital creative spirit with the emphasis on abstraction ranging all the way from abstract expressionism to pure abstraction of the non-objective variety. In contrast to American exhibits, the influence of Picasso was not very strong, the greatest influences being without doubt Klee and Kandinsky.

The first prize went to the veteran Karl Hofer who today, at the age of 73, is universally regarded as the grand old man of art in Berlin and is the President of the Art Academy as well as the Künstler Bund. His recent work, which is somewhat more abstract than his earlier painting, still shows his great gift but it lacks the power and beauty of the landscapes and figure pieces of his earlier period. It would almost seem as if this prize as well as the one in sculpture, which went to Gerhard Marcks, were given less for the specific works in the exhibition than for the entire life work of the artists. The tendency in Germany, as in other countries, has unfortunately been to award the prizes and honors to the older and more established men, many of whom have already passed their prime, rather than to the outstanding younger artists who today are making the more significant contributions.

This cannot be said, however, about the second prize which went to Fritz Winter, the most original and creative artist working in Germany today. The emergence of this outstanding young painter is, in fact, one of the most encouraging signs in the artistic scene of Europe. A native of the Ruhr, Winter was born a miner's son in 1905. His training as an artist he received at the Bauhaus where he studied with Klee and Kandinsky between 1927 and 1930. During the long years of Nazi tyranny, he, like so many others, was forbidden to exhibit and had to work as an artisan and craftsman in order to make a living. From 1939 to 1949 the artist was in the army, spending the last years of that period as a prisoner of the Russians in Siberia. After his release two years ago, he at once took up his painting and quickly emerged as one of the most respected and admired of younger German artists. In fact, during this last year he not only won the second prize in Berlin, but he also had a large show at the Franke Gallery in Munich as well as a book about him published in Switzerland with a text by Dr. Werner Haftman, Germany's leading historian of modern art. The quality of his work has improved so steadily that his most recent paintings in Berlin showed greater expressive power than those he had exhibited in Munich. His works are very abstract, like those of the young painters of France, but they are less decorative, being closer to the German tradition. Winter portrays the tragedy of our world in moving and dynamic terms. His heavy black lines and his somber reds and greys seem to reflect the experience of the burning cities and the barbed wire fences of the concentration camps, yet all this is done in terms of a formally beautiful and controlled art which never resorts to mere illustration or sentimentality.

It would be impossible to list the many others who were excellent in this show. Among the older generation one should mention Max Kaus, now a

man of 60, whose work in its elegance and formal mastery recalls the paintings of the great Frenchman, Georges Braque, while Ernst Wilhelm Nay and Rolf Cavael are outstanding painters of the following generation. Nay has turned to a purely abstract expressionism with bold, flat colors and sharply delineated shapes which build up a powerful rhythm in his large canvases while Cavael, though equally abstract, works on a smaller and more sensitive scale. His subtle forms and colors and his delicate textures create a world which is closer in feeling to Paul Klee than to the dynamic, almost brutal vigor of Nay. Most disappointing is the decline of the old men of the Expressionistic generation—Heckel, Pechstein, Schmidt-Rottluff, Otto Dix—for, with the exception of Nolde who still occasionally paints some magnificent canvases, these artists have completely lost their power and originality.

Among the sculptors, Gerhard Marcks and Ewald Matare are the best of the older generation and are still doing fine work. However, more interesting and creative today are two younger men, Bernhard Heiliger and Karl Hartung, both of whom live in Berlin. Heiliger in many ways recalls the work of Henry Moore in his emphasis on simple geometric forms to render the human body, thus creating works which are among the most significant in present-day Germany.

A completely different world greets the visitor who goes from the Deutscher Künstler Bund show in the West to the exhibits in the Eastern sector of Berlin. It is not that the artistic life is any less alive, for in some ways the Communist government of the Democratic German Republic, as it is called, is a more active patron of the arts than that of Western Germany. However, like the Nazis, the rulers of East Germany sponsor only art which conforms to their own ideas. Any other kind is frowned upon as decadent and bourgeois, or is outright forbidden. As the Minister of Public Education said in an exhibition catalogue, good art is that which follows the leadership of the progressive art of the Soviet Union. The result is that art in Soviet Germany is as realistic and anecdotal as that of the Hitler period which, in turn, goes back to the conservative painting of the Munich School of the late nineteenth century. Art to the Communists, as they never tire of repeating, is a weapon in the struggle against American imperialist warmongers and a tool in the fight for the liberation of the working class. Of modern German artists, the only one of any stature who is accepted is the late Käthe Kollwitz while almost all others, many of whom were at first ideologically sympathetic to Communism, have become disillusioned and fled to the West.

Architecture, too, shows the impact of Soviet influence. The style prevailing has been well characterized as "dictator-classic" and here again, the simi-

larity between Hitler Germany and Soviet Germany is striking. The art dictator of East Berlin, a nephew of the famous Liebknecht, is determined to rebuild Berlin in the style of Schinkel, the leading German Neo-Classic architect. In consequence, the Berlin palace, a magnificent Baroque structure, has been torn down to make place for the Marx Engels Platz, while the classicistic Brandenburger Tor, the Opera and the Ehrenwache are being reconstructed. The most ambitious building erected so far in the East sector was the Russian embassy on Unter den Linden, a monstrosity which even in the East Zone aroused the criticism of various architects. Yet the most important of these, a man who was also a leading architect under the Nazi regime, was made to publically acknowledge his error in criticizing this masterpiece of Soviet genius. Along with the glorification of Classicism goes a complete rejection of modern architecture which, as usual, is attacked as bourgeois and decadent. How far this is carried is best illustrated by an article in an eastern periodical in which the use of steel, concrete and glass is assailed as a device of American imperialist warmongers who use these materials so that after the atomic war they may simply replace the broken glass and once more charge exorbitant rents to the wage slaves inhabiting their apartments. On the other hand, the classical style is praised because, they argue, it alone has a sense of dignity and monumentality equal to the great tradition of the French revolution and to the power and glory of the Soviet state.

A visit to the Museum Island, now located in the Soviet sector, substantiates this idea for the classical buildings there are either being rebuilt or have already been reconstructed. The collections, as far as they have survived, are being reinstalled under the directorship of Dr. Justi, one of Germany's most prominent museum men. The most impressive of these is the Near Eastern Museum with the magnificent Babylon gate and the superb Assyrian carvings, and in addition to these, it now contains the fascinating Hittite collection formerly in the private museum of Freiherr von Oppenheim. The German Museum and the National Gallery have again been opened, the former exhibiting this summer a splendid show of German painting through the centuries which had been gathered chiefly from the provincial collections of the Eastern Zone and included especially wonderful Cranachs. Characteristically enough, this show ended with a portrait of Käthe Kollwitz by Leo von König, the late impressionist painter, thus indicating again the rejection of all modern art by the Soviet masters.

It is difficult, especially for a visitor from the West, to ascertain the fate of much of the art which used to be in these museums. One hears, however, that most of the Berlin collections which have survived in the Eastern sector,

including parts of the Pergamon altar, are being restored to their proper locations. Others, such as the old master paintings from the Kaiser Friedrich Museum and the surviving collections of the Völkermuseum, are now in Berlin Dahlem in the West sector. On the other hand, the famous collection of old master paintings which used to be in Dresden has been taken to the Soviet Union, leaving behind only five hundred mediocre paintings (out of 2,800) which are now displayed in the palace at Pillnitz.

The reconstructed Kaiser Friedrich Museum contained a large exhibition of Chinese art which the Chinese Communist government had assembled for display in Moscow, Leningrad and Berlin. Here again, the absolutely fatal effect of the Soviet dictatorship upon art is clearly evident. In the entrance hall, the words of Mao Tze tung that all true art is political art greeted the visitor, and there can be no doubt that the modern Chinese artists have taken this to heart. As the Minister President of the Eastern Zone says in the introduction to the catalogue of this show, the artists of the People's Republic of China believe that they should stand in the midst of the people's struggle and use their art to record the heroic fight of this historical epoch. In accordance with this dictum, the paintings and wood cuts on display looked just like the pictures from Russia and Soviet Germany and had nothing in common with China's own artistic tradition. They are merely adaptations of the popular narrative realism which has been the official style of Russian art since 1921. Even the part of the exhibit devoted to the ancient art of China was rather disappointing, with the exception of some objects which had been recently excavated. This is probably because, as a Chinese scholar points out in the catalogue, the Nationalists put the finest treasures of China's art in 3,000 boxes and carried them off to Formosa.

Many positive things can be said about the actual administration and arrangement of the museums in Communist Berlin. To Americans, the fact that the museums of the East sector are not only free but also provide docents and lecture tours may not seem very revolutionary, but it is quite different from the museums in the West Zone which usually charge substantial entrance fees and make no attempt to guide the layman through the collections. Yet even these favorable aspects should not blind anyone to the fact that the Soviet sector, with its very cultural policy, kills off any active creative life and thus paralyzes the sources from which the great art of the past has always sprung.

AMERICA'S CULTURAL RESPONSIBILITIES ABROAD*

Eloise A. Spaeth

SINCE the Smith-Mundt Act was passed in 1948 "to promote a better understanding of the United States in other countries, and to increase mutual understanding between the United States and the people of other countries," our Government has set up new agencies and revitalized old ones to spread the word. We have: POS—Public Affairs Overseas Program Staff; OEX—Office of Education Exchange; OII—Office of International Information; USIE—U. S. Information & Educational Exchange; and HICOG—High Commission of Germany.

A great deal of their activity is carried out by the Voice of America, especially USIE's. 575 public affairs officers are attached to 142 United States diplomatic and consular missions. We have 134 United States Information centers about the world; the average center has a collection of 4,500 books, takes 150 periodicals, and carries a small collection of serious American music in the form of phonograph records.

While this is all very interesting, let us examine the question with specific emphasis on the visual arts. Before America does anything to meet her cultural responsibilities abroad in this field, and I am going on the assumption that in terms of her position in the world today she does practically nothing, the members of our governing body (Congress) must be made to realize the need for and importance of the arts as propaganda. Let us digress a minute to analyse the use of that much abused word. More and more of late the connotation is veering toward the feeling of being taken in, of having something put over on us. The moment the word is mentioned, we start backing away, putting up our defenses. We tend to confuse it with proselytizing. John Opdycke in his remarkable book "Mark My Words," has this to say: "Propagandize implies systematic promotion for the purpose of building and maintaining public support for an opinion, or principle, and to this end presupposes closely knit organization, definiteness of aim and concerted effort." It should be a matter of principle for our government to meet its cultural

* From a transcription of a talk given June 1, 1951 at the Annual Convention of The American Federation of Arts in Philadelphia.

responsibilities abroad—to have a definite aim and to make a concerted effort in every part of the world within the sphere of our influence—to acquaint people with our esthetic life—not in a half-hearted, apologetic way, but with a vigor born of pride.

You and I have different reasons for wanting our visual arts known abroad. We are not primarily interested in using art as an instrument of propaganda. We love this particular art form. Loving, we want to share it. We want exchange. We want our artists to receive the stimulation of seeing what artists in other parts of the world are doing and the satisfaction of knowing that their work is going forth to unbounded audiences. We cannot expect all congressmen to share or even understand the views of our limited world, but we can expect them to be smart enough to use a tool at hand—to fight back with the same weapons our enemies are wise enough to use. Is it because Tito loves art and religion that he is sending to the United States a large exhibition of religious painting? I doubt it.

England established her Arts Council of Great Britain to help her artists at home and the British Council to make them known abroad. Launched during the hurly-burly of war by a Conservative Government, they are being given all-out support by the current Labor Government. A point that should interest our politicians, and this point was made to me by Philip James, who with Sir Ernest Pooley heads the British Council, is that the British Council was not instituted to promote art in other countries for the sake of English artists. Its avowed and specific function is to further the knowledge abroad of the British way of life—in other words, to propagandize. Obviously, the English believe that this purpose can best be accomplished by a strong visual arts program. To France alone in 1949, the British Council sent 12 painting exhibitions accompanied by lecturers who spoke in 17 towns on the history, problems, and trends of English art.

The entertainment and instruction afforded the French people, especially in those rural districts off the beaten art paths, must certainly have given them a little more understanding of their old enemy across the Channel, and if the British felt the necessity of doing this in a country whose civilization so nearly parallels her own, how much more important and far reaching the results when they go into countries, as they do, where the Anglo-Saxon culture is practically unknown.

The French do the same thing. They have an excellent system of subsidizing promising young musicians and sending them through the world to play French music. After World War II, the French Government sent an exhibition of contemporary painting abroad. It was reviewed adversely in

many quarters. Critics flayed the watered-down Impressionism, the warmed-over Picassos; they called the artists imitators—decadent. Was the French Government frightened in the face of this hostility? Did they feel their foreign policy endangered? They did not.

How different our own story. You all know the sad saga of our State Department shows. At the first word of criticism we ran for cover. Congressmen who could not tell an Inness from a Maxfield Parish demanded that the exhibitions be recalled. It was quite a spectacle. The Colossus America afraid to stand by its own paint brushes.

Everyone knows the story of the Venetian Biennale. What may not be known is that all the participating governments own their own buildings, that is, all but Croesus, the United States. True, a fine example of Colonial Williamsburg architecture rises from the marshlands of Italy to represent America, but it was built and maintained by private funds. Unfortunately, those funds are no longer available. If a few public-minded citizens in the art world had not taken action, the American building would have remained boarded up during the first great exhibition held after World War II. If this had happened, what would have been the reaction of Europeans who regard America as the leader—the hope—in a scarred world? How could these people, who love art so much that they went by bus or bicycle to see the Biennale, be expected to respect our attitude toward the arts, when France, Holland, Belgium and England were able to shake themselves free from ruins and rubble in time to fill their buildings at Venice with the pride and talent of their countries? The people of the United States would have had to suffer the indignity of a "not occupied" sign on the door at a time when we were terribly concerned over the possibility of the Communists coming into power in Italy, and were urging Americans of Italian origin to write home and tell their relatives of the wonders of America. The Voice of America was being beamed at them daily to counteract Communist propaganda. Is it not strange that our Government did not think of or did not consider using art as a weapon—one that spoke a language the Italian people could understand better than any other people in the world perhaps—the language of painting?

Again this past summer, the American Pavillion would have remained closed when the Biennale was held, if five of our museum directors had not passed the hat. Otherwise when civilized nations throughout the world were showing the best of their artists, nothing of the American way of life would have been evident in Italy but the gaudy red and yellow barges, festooned with signs reading "Bevete Coca Cola," that weave in and out among the gondolas along the Grand Canal. Yes, we are profligate with our qualities

of inventiveness, leadership, money making. Our ice boxes, can openers, and sewing machines invade every continent. Ford tractors plow the green fields of Ireland and the red clay of Saudi Arabia. The sales of blubber in Iceland are rung up on a cash register made in Dayton, Ohio. Is it any wonder the rest of the world calls us a materialistic nation? Everyone of us traveling in Europe has been chagrined by our lack of representation. Over nine-tenths of the people of the world have never seen an American Painting. We have shown them that unless we can buy it or sell it we are not interested. It is such a false picture that we have given of ourselves. One does not have to travel far outside this country to find that when it comes to reaching for the dollar we are not alone. Certainly within the United States, we do as much as any other nation to promote the arts and are doing more and more all the time, but we are as shy as a boy with his first dance program when it comes to letting the world know about it.

We fuss and fume about Congressman Dondero, and even held a protest meeting after one of his blasts, but how many of us have done anything constructive to counteract him? How many of us have taken the trouble to go to our own congressmen to acquaint them with the way other countries are using the arts, in most instances countries to whom we are giving Marshall aid? The congressmen are the tools we must use if we are going to institute an international program of any scope. 99% of our representatives are ignorant of this whole problem, but they do not all have closed minds. Some of them I am sure can be convinced, and it is up to us to convince them.

Everyone in the State Department with whom I have spoken—our cultural attachés in Paris and other key spots—know only too well how our prestige suffers by our not having a strong consistent program geared to show the world that other facet of American life—the part that is the heart and soul of any people—their creative life. During January, 1951, the State Department held a series of round table discussions. A group of private citizens sat down quietly to discuss ways and means of transmitting the ideals of democracy through the world, to try to translate them into something more concrete than high sounding phrases.

The visual arts seem especially adaptable to this purpose. It is the one art form that could be given simply—directly, to all the peoples of the world. A painting or an exhibition of paintings could go from the artists' hands around the globe and be understood by the majority of peoples, whereas our literature must go to them second-hand through the medium of translation, and our music, with the exception of a few concerts, must be sent in canned form. People are usually allergic to government propaganda, no matter what

country it emanates from—even the Voice of America has had to work under that handicap. The fullness, richness, variety of an exhibition program that has no political slant, that encompasses all schools, would do more to show democracy at work than all the pamphlets we can send forth about it. Besides, it is good propaganda to encourage people to tell their story, and an exchange of exhibitions would do just that. The Museum of Modern Art's new program of exchange with the Museum in Sao Paulo, Brazil, is a step. So is the work being done through HICOG (High Commission of Germany), which, in a limited degree, circulates exhibition in western Germany. But for us to do a sustained job, to meet the standards of other countries in the promotion of their arts, we have to have not only governmental cooperation but governmental enthusiasm.

We have in the United States several organizations set up to circulate exhibitions, the two largest being the Museum of Modern Art and The American Federation of Arts. Either of these organizations is in a position to cooperate with our government to promote the circulation of our best work abroad. This season The American Federation of Arts is circulating exhibitions from England, France, Mexico, Holland, Italy, Turkey and other countries throughout America. Two-thirds of these exhibitions are sponsored by *their respective* governments and in practically *every case* the Federation has received a request for a reciprocal exhibition from America. Only recently a plea came from the American Belgian Association in Antwerp asking that an exhibition of contemporary painting be sent "in the name of understanding and friendship to show to the peoples of Europe what America achieves in cultural fields." But lack of funds prevents us from shipping exhibitions abroad. Indeed, the expense to an individual organization of shipping shows of any quantity is so great as to be almost prohibitive. Furthermore, the red tape involved in passing various customs barriers makes shipping difficult to handle except on a government level. But since these organizations are already prepared to select, assemble and expedite exhibitions, the government could call on them for these services, taking over only when the exhibits are ready for shipment. Of course, there are people in the Department of Education and the State Department who are also qualified to select fine art for exhibition, but they would be hampered by the ill-advised scrutiny of certain members of Congress.

Why, we may ask, should we too not have a cultural arm of our Government patterned perhaps on the same plan as the British Council? It could be an independent department receiving its support from the Secretary of the Treasury (as the Council receives its from the Chancellor of the Exchequer)

and responsible to that Department for its expenditures. It should be set up in such a way that no political appointments could be made—no new friends rewarded or old friends conciliated. There need be no scraping of elbows reaching into the pork barrel. Let the positions be posts of honor. Let the policy be made by people of proven knowledge and ability in the field of the fine arts, chosen from groups such as the Museums Association, National Academy, the Artists Equity, The American Federation of Arts, the College Art Association. The only remuneration for this board would be its traveling expenses and the knowledge that it was rendering a proud and needed service to its country. If the members of the board were selected in this manner, service to be restricted to a two or three-year term, it could never become a political grab bag. The actual machinery necessary to carry out policy would be managed by salaried people such as are found in the State Department or any other governmental agency.

The final governing board should be comprised of representatives of the sister arts—music, drama, letters—appointed in the same manner as that outlined for the visual arts, namely, from recognized authoritative groups. If a board were constituted in this way, a Senator or Representative would hesitate before presuming to challenge its knowledge or integrity just as the Director of the Metropolitan would not presume to tell the Senate Investigating Committee how to run its affairs or the Speaker of the House when to use his gavel. The British made it work. Why can't we?

It's about time for the Government of the United States to give to the other nations in the world a sound cultural program that will convey some idea of the abundance of our creative life. It's about time to support fearlessly those people in the State Department who are working valiantly to develop a visual arts program for circulation abroad. It's about time to demonstrate to the world that we, the youngest of world powers, have reached a maturity in the arts that entitles us to a place among the old world civilizations. It is about time we stopped selling our culture short.

THE ARTIST AS A TEACHER*

Ralph L. Wickiser

THE artist as a teacher is confronted with the task of verbalizing all those things he does, intuitively and freely in his art. He is called upon to explain his habits of working, his ideas and opinions. So there are two activities, both creative: doing and teaching. Teaching has its positive benefits in that it forces the artist out beyond his own limitations. It has its drawbacks in that it encroaches on his own work, draining his energy, sapping his ideas.

The profound expression of the artist is the intuitive, revelation of felt-ideas. He "forms" experience by coordinating physical sensations with psychic needs into *wholes*, whereas science and the practical life tend to analyze and fractionate experience. Because science places great emphasis on progress, the artist has been isolated by a creed of progress—the ideal of the age—and so we have confused progress with quality. Progress is a mechanical concept, quantitative in nature and measurable, but art can only be evaluated or described; and so there is no progress in art but only development of artists. Since quality in art is apprehended intuitively, and therefore unknowable, it cannot be judged or measured by the materialistic, scientific, and quantitative concepts dominating our times. But our society dictates that the intellect, the knowable and the measurable, is most valuable. As a consequence, education today puts all its faith in science and the concepts it has developed—speed, production, measurability, functionality, utilitarianism, standardization, and similar mechanistic concepts. It denies individualism, on which art thrives, by seeking the duplication of science.

Because the sciences are productive in practical life—materially rewarding—they are placed on a pedestal and given preferential treatment in all phases of education. The humanities, which include art, are pushed into the background and denied funds because they are non-productive; and in times of stress they are the first to feel the "axe." Studies that formerly prided themselves on their substance such as the liberal arts core, have taken on the methodology of science in order to survive. They have contaminated their substance with scientific terminology and technique.

What, we may ask, is the function and value of art in education? Since

* From a paper read at the national meeting of Artists Equity at the Chicago Art Institute, May, 1951.

knowledge is the great aim of education in our time, how can art be important? Today, knowledge is assumed to be acquired solely through the intellect—the mind—and so ideas and feelings have been separated from each other. Inherently every idea has its equivalence in feeling. Feeling gives value to the idea. Without training in feeling, ideas become inoperative, and this is exactly what has happened to education. People know what is good—but do wrong. They know what is right—but they are unjust. They learn about art, but they do not exercise their own taste. Art as the educator of feeling is indispensable to acquiring knowledge. It is feeling as the value of ideas which is most real, and, therefore, we must conclude that reality is richer than thought. The aesthetic state of mind deals with wholes, and because of its synthesis it is difficult to enter and maintain. For this reason the import of art escapes most people. It appears to them to be esoteric, impractical, or superficial. But this can be said of all complex processes which necessitate penetrating intellectual concentration or any prolonged creative effort that demands sustained attention.

As artists, we must make educators aware that scholarship in art is *achievement*, not solely knowledge about art; it is painting pictures, forming sculpture, designing buildings. All art criticism, history, theory is knowledge about art—not *art*, the creative act. Activity therefore must be paramount in teaching art on any level of education, and the creative artist is the only person capable and qualified to teach the activity of art. He can give the student what is most needed in art, enthusiasm, inspiration, incentive for self-discipline, the courage to create.

Art is, potentially, the area in education with the greatest possibilities for developing initiative, individual responsibility, feeling, insight, and a *whole* view of life.

Today, more than ever before, the creative artist must educate himself in many fields, much as the Renaissance artists did, so that he will become the cultural leader of his time. The artist must move out of the specialization forced upon him by a mechanistic society and become truly the "man-as-artist" first, the "painter" or "sculptor" as specialist second. He must turn his creative energy and insight into social and cultural channels as well as self-expression. He must create the right place for himself in society and not accept the social outcast status assigned him by practical men in business and politics. In the Renaissance the artist taught people to read. Today they read but do not feel. Perhaps this education of feeling will be the by-product of our activity as artists.

THE FRICK ART REFERENCE LIBRARY

Hannah Johnson Howell

THE Frick Art Reference Library was founded in November 1920 and opened to the art world in June 1924. Miss Helen Clay Frick, whose father had left his distinguished collection of pictures and art objects for the free use of the public, foresaw the need of a great research center for art historians, to complement her father's collection. Inspired by a visit to Sir Robert Witt's library of reproductions in London she began to assemble the photographs of Western European and American painting, drawing and sculpture and books related to the same field which now form this extensive repository of art information. In 1951 alone more than 7,000 scholars, artists, collectors, dealers and students from many countries have taken advantage of its facilities.

Miss Frick's initial problem was to gather quickly enough material to serve the needs of art scholars. For advice as to how much was needed and how it should be classified, she turned to the scholars themselves. Dr. Paul J. Sachs set a figure of 13,000 reproductions as a minimum working collection, a total which was reached by March 1922. Mr. Bernard Berenson advised a subject index. Soon Dr. Sachs and Dr. Frank Jewett Mather, Jr., were bringing groups of graduate students in art history from Harvard and Princeton to acquaint them with this valuable reservoir of information even while it was inadequately housed in the basement of the Frick home. Proper study of the photographs required the addition of books and periodicals in which works of art were discussed. Purchases of books and photographs were guided by Sir Robert Witt in England and Mlle. Clotilde Misme in Europe. To help her meet the problems resulting from the great quantities of photographs, books, magazines, sale, exhibition and museum catalogues which poured in, Miss Frick added librarians and typists to her staff. To house all the new material a two story library building was erected at 6 East 71st Street which opened its doors to the art world in June 1924. The initial goal in the development of an art reference library had been reached.

Within ten years the Library outgrew the first building. Adjoining property on 71st Street was purchased by the Trustees of the Frick Collection and the present six story Library was erected by them at number 10 East 71st Street. Ever since the 1924 opening material has been added in in-

creasing volume. Art scholars have given most generously of their time and special knowledge in helping to build up and fill out the collections of books and photographs as well as suggesting new and valuable extensions of interest. Dr. Richard Offner and Dr. Millard Meiss in the Italian field, Dr. Walter W. S. Cook and Dr. Chandler R. Post in Spanish art, Mr. Lawrence Park, Mr. William Sawitzky, Dr. J. Hall Pleasants, Mr. John Hill Morgan, Mr. Mantle Fielding and Mrs. McCook Knox* in American art—to name but a few. The location of the Library near the center of the art trade afforded an opportunity of interchange of helpful information with the many art dealers in New York City.

Soon after the 1924 opening, Dr. Charles R. Morey and Dr. Cook suggested to Miss Frick that the scope of the Library be extended to include photographs of illuminated manuscripts because of their importance in the study of Western art. Various collections were purchased on the advice of these scholars and in addition photographs of important illuminated manuscripts have been acquired following the suggestions of many others in that field including Miss Myrtila Avery, Miss Sirarpie Der Nersessian, M. Gabriel Millet, Dr. E. A. Low, Mr. A. J. Watson, Dr. Meyer Schapiro and Dr. and Mrs. Roger Sherman Loomis. There are 60,000 photographs indexed by place and manuscript number, constituting perhaps the largest single collection of photographs of illuminated manuscripts in the world.

The other photographs now on file are indexed by artist, subject and collection (by the name of private owners and by place of collection followed by the name of public holdings). Variant attributions are brought out by cross references. The subject index is a unique service of the Library. Portraits are indexed by the names of the sitters. Other main entries refer to Biblical, mythological, historical and literary subjects. This iconographical service has been made even more valuable within the last year by purchase of the iconographical index of the Rijksbureau voor Kunsthistorische Documentatie, The Hague.

Photographs are mounted on 11" by 14" gray mounts with the name of the artist, the title, the collection and the size typed on the front below the photograph. On the back of the mount is the information assembled from printed sources by a corps of research workers. This includes date, sources of reproduction, records of exhibitions, a history of collections through which the picture has passed, descriptive notes including records of signatures, color

* A detailed story of the founding and expansion of the Library has been completed in manuscript by Mrs. McCook Knox.

notes and opinions of various authorities as to the correct attribution, and a bibliography of books and articles mentioning, cataloguing or describing the original. At the foot of the mount is a list of sources from which the foregoing information was assembled. A constant effort is made to keep the information up to date as new material is published or as collections change hands. Each scholar who comes to use these photograph files which are for study use in the Library only, as there is no lending service, leaves behind him rich offerings of information on attributions and locations of the original art works. The busy staff attempts to answer questions of limited scope by mail, but a visit to the Library is necessary for extensive research or checking of lists.

Approximate holdings of photographs other than the illuminated manuscripts enumerated previously are:

Italian	58,000	Dutch	18,000
American	45,000	Flemish	14,000
French	42,000	German	10,000
Spanish	26,000	Other Schools	10,000
British	26,000	Sculpture of all schools	11,000

Besides this total of 260,000 and the 60,000 manuscript photographs mentioned above there are many thousand photographs in the supply file undergoing research in process of transfer to the regular classified files. Since these are arranged by artist they can be made available for use whenever necessary. These supplies are constantly increasing by gift and purchase with approximately 20,000 being added each year.

The Library also has its own program for photographing new material. Two staff photographers take pictures in private collections or in small museums which do not maintain their own photographic laboratories. Over 50,000 negatives are on file at the present time. Orders for prints can be filled from these if accompanied by written permission from the owner of the original. Interesting field trips have been made by the photographers accompanied by Miss Frick or by some staff member or expert who assembled the valuable rudimentary notes from which the information to be put on to the mounts was developed. As early as 1922 Miss Frick and Mr. Lawrence Park with a photographer combed Virginia for interesting early portraits and returned with photographs which started the Library collection of records of early American paintings otherwise lost to the general student of the field. This successful trip was followed by others equally profitable to South Carolina, to Baltimore and the eastern shore of Maryland, to Washington, D.C. to Philadelphia, to Delaware, to Pittsburgh, and then north up the Hudson

valley to Albany and the New England states. This last summer Miss Frick made extensive records of private and public collections in England, Scotland and Ireland, planning in cooperation with museum officials in those countries the photographing of a wealth of pictures not previously reproduced. Mme. Clotilde Brière-Misme has throughout the years made valuable collections of photographs of European art from large exhibitions and from French provincial museums. Cav. Mario Sansoni has photographed for the Library in Italy sometimes accompanied by Miss Frick and at other times on her request those pictures not available through the usual photographic negative collections well known in Italy.

Among the 92,000 books and bound periodicals are general reference works, books on specific schools of painting, sculpture, etc., monographs on artists, catalogues of private collections and museums, catalogues of exhibitions and catalogues of art sales, bulletins, yearbooks and catalogues of museums and art societies and magazines in many languages. All of them can be used within the Library, although many are extremely rare and several are unique. Of the catalogues mentioned the 31,000 catalogues of art auction sales are of especial importance. They form one of the largest collections in the world and with the loss by bombing of a number of European collections of sale catalogues during the last war constitute a rich mine of documentary information. All who wish to use these catalogues will be interested to learn that each sale is indexed by the name of the collection, the place of sale and the date of sale. All of the Library's books have been carefully catalogued with the interest of the art historian in mind, as has been the remarkable collection of periodicals. The Library's periodical index in many instances extends through the period before 1929 (not covered by the Art Index), and thus makes available much little known material otherwise not readily found by art history students. Mention can be made of a complete index of the *Gazette des Beaux-Arts* from 1859 to date and of the *Burlington Magazine* from 1903.

An article on the Frick Art Reference Library is almost a news letter to the thousands of art historians in this country and abroad who look back to student days of research and forward to the next opportunity of consulting its archives in connection with their new and even more difficult art problems. This account of the Library is also designed to acquaint prospective users with the Library and its collections. The Frick Art Reference Library is open Monday to Friday from 10 a.m. to 4 p.m. and Saturdays from 10 a.m. to 12 noon, except for legal holidays. The Library is closed during the month of August.

SECOND REPORT ON PENDING PH.D. THESES IN ART HISTORY

Alan Gowans

IN THE COLLEGE ART JOURNAL issue of last Winter (Vol. X, No. 2, p. 162f.), there appeared a first report on the survey of pending Ph.D. theses in the field of art history, listing replies to the JOURNAL's questionnaire received up to November 1, 1950. This second report covers replies received by September 1, 1951. In addition to further listings from American institutions, the present report includes notices of recent Ph.D. work at institutions in England and Holland. This is a first step in broadening the scope of the JOURNAL survey; sincere thanks are due to Professor Blunt of the Courtauld Institute of Art of the University of London, and Dr. A. P. L. M. Kreykamp of the Netherlands Ministry of Education, Arts, and Sciences, for their co-operation in making their records available. In further reports, the JOURNAL survey hopes to include notices from other countries of Europe and the Americas; anyone now engaged on work in art history on the Ph.D. level not hitherto listed is invited to send a notice of it to Professor Alan Gowans, Department of Art, Rutgers University, New Brunswick, New Jersey.

The arrangement here follows that set up in the first report, the new items being numbered consecutively with it. As before, the institution noted in parentheses following each author's name is that with which he was affiliated at the time the report was sent in; the institution to which the work is to be submitted follows the title. A date in parentheses indicates a proposed date for submitting a thesis; out of parentheses, the date actually submitted. The remarks are those made by the individual authors on their reports.

A. GENERAL STUDIES

1. *Literary Criticism*

5. Christopher Gray (Johns Hopkins U., Baltimore, Md.), "Cubist Aesthetic Theories." To Harvard U., December, 1950.
6. Kenneth E. Foster (New York U.), "Occidental Criticism of Chinese Painting." To New York U.
7. Patricia Egan (New York U.), "Representations of Music in Renaissance Painting." To New York U. (1952).
8. Evert Frans VanderGrinten (Institute of Art History, Groningen), "History of art-historical writing." To Groningen U., Holland (1952). "This thesis is to be written in English."
9. A. Loosjes-Terpstra, "De Nederlandse kunstcritiek in de 19e eeuw." To Rijks-universiteit te Utrecht, Holland (1953).

10. H. A. Noë (Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht), "Het leven van de Italiaanse meesters door C. van Mander." To U. Utrecht (1953).
11. Irma Auerbach, "The English Portrait and Patronage of Art, ca. 1520-1590." To U. London, 1950.
12. F. Littna (Courtauld Inst.), "Foundations of Twentieth-century Painting." To U. London (1952).
13. P. Murray (Courtauld Inst.), "Studies in Tuscan sources for the history of art ca. 1300-1550." To U. London (1952).

II. *Techniques and Style*

5. Philipp Fehl, "The Colossal Monument, a study in nineteenth and twentieth century art." To U. Chicago (1952). "This thesis is registered with the Committee on Social Thought of the University of Chicago."

B. PARTICULAR STUDIES

III. *Early Mediaeval (to ca.1100)*

6. (Mrs.) Margaret A. Alexander (New York U.), "Early Christian Tomb Mosaics of North Africa." To New York U. (1953).
7. Bohdan Philip Lozinski (Yale U.), "Early Germanic Art, first to fifth centuries A.D." To Yale U. (1951). "This thesis attempts to prove that the Germanic art objects in metal work belong to a nomadic cultural complex, with the conclusion that the Goths, Franks, Vandals, Allemans, Burgundians and the Scandinavian tribes arrived in Europe at the beginning of our era from the Eurasian steppe, not, as supposed until now, from the Baltic area. Thus they shall be proven to constitute one chain of events in the continuous migrations from east to west, from the Chinese borders to Europe. This Germanic cultural complex, to which its unity will be restored, will be shown in cultural and historical contexts as a legitimate foundation of mediaeval traditions."
8. Margery Ann Williams (Harvard U.), "The Scriptorium of St. Armand in the eleventh and twelfth centuries." To Harvard U. (1953). "This work deals with an analysis of the decorative and representational style of the manuscripts from the Abbey of St. Armand."
9. Th. Van Velzen (Aartsbischoffelijk Museum, Utrecht), "The Sedulius of Antwerp, a manuscript of the early ninth century containing a partly paleo-Christian cycle of miniatures." To U. Nijmegen, Holland (1952).
10. J. Zarnecki, "A corpus of English sculpture between 1066 and 1200." To U. London, 1950.
11. C. Hohler (Courtauld Inst.), "The Romanesque Architecture of Provence." To U. London (1952).

IV. *High Mediaeval (approx. 1100-1300 A.D.)*

1. P. Wynn Reeves (Courtauld Inst.), "An Examination of English thirteenth-century foliage sculpture." To U. London (1952). "This thesis plans to establish the origins, development, local variations, etc., of foliage sculpture, and considers the general relationship of English and French thirteenth-century sculpture."

See also B.III.8; B.III.10.

V. *Fourteenth Century*

See A.I.13.

VI. *Fifteenth Century*

ii. *Spain and Portugal*

See B.XIII.2

iii. *Northern Europe*

4. B. L. D. Ihle (Boymans Museum, Rotterdam), "Het Nederlandse vrouwen-costuum in de 15e eeuw." To U. Utrecht, Holland (1952).

VII. *Sixteenth Century*

i. *Italy*

See A.I.7; A.I.10

ii. *Spain and Portugal*

1. Earl Rosenthal (New York U.), "The Origins of the Architectural Concept of the Cathedral of Granada." To New York U. (1952).

iii. *Northern Europe*

See A.I.10; A.I.11

VIII. *Seventeenth Century*

ii. *England*

1. William Osmun, "Sir John Thornhill." To U. London, 1950.

vi. *Holland*

2. C. De Groot, S. J. (Catholic U., Nijmegen), "Religious Paintings by Dutch Masters of the seventeenth century." To Catholic U., Nijmegen, Holland.
3. D. Pont (Stedelijk Gymnasium, Utrecht), "Barend Fabritius (mogelijk unit te breiden met Samuel van Hoogstraten)." To U. Utrecht, Holland.

vii. *Italy*

1. A. Noach (Courtauld Inst.), "The drawings of Carlo Fontana at Windsor Castle." To U. London (1952).

IX. *Eighteenth Century*

i. *America*

3. Donald A. Shelley (Public Museum and Art Gallery, Reading, Pa.), "The Pennsylvania German Illuminated Style." To New York U.

ii. *England*

4. (Mrs.) H. M. Martiensson (U. Witwatersrand, Johannesburg, S. Africa), "The Architecture, Theory, and Practice of Sir William Chambers." To U. London, 1949.

X. *Nineteenth Century*

i. *America*

9. Edmund H. Chapman (Western Reserve U., Cleveland, Ohio), "Early Cleveland —the Evolution of a City." To New York U., December, 1950.
10. E. Maurice Bloch (Cooper Union Museum, N.Y.C.), "George Caleb Bingham." To New York U.

See also B.IX.i.3.

ii. *England*

1. (Mrs. P. Stanton, "Pugin." To U. London, 1950.
2. D. Loshak (Courtauld Inst.), "The Art of G. F. Watts." To U. London (1952).

iv. *France*

4. John H. B. Knowlton (Michigan State Coll., E. Lansing), "The Meaning of the art of Gustave Doré." To New York U., December, 1950.
5. Lincoln F. Johnson, Jr. (Goucher Coll., Towson, Md.), "Toulouse-Lautrec and the Art of the Fin de Siècle." To Harvard U. (1951). "Primary concern of thesis is stylistic development of Lautrec as related to the work of his contemporaries."

vi. *Holland*

1. J. V. C. Bakker-Hefting, "Jongkind." To U. Utrecht, Holland (1953).
2. B. H. Polak (Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht), "Het symbolisme in de Nederlandse kunst, 1890-1905." To U. Utrecht, Holland (1953).

vii. Italy

See B.XI.vii.1.

*XI. Twentieth Century**i. America*

3. William C. Seitz (Princeton U.), "Abstract Expressionism in American Painting: Its Meaning and Development, ca.1910-1952." To Princeton U. (1952).

vii. Italy

1. John P. Simoni (Baker U., Baldwin, Kansas), "Contemporary Italian Painting, ca. 1850-1950." To Ohio State U. (1953).

XIII. Islam

2. Dorothy G. Shepherd (Cleveland Museum of Art, Ohio), "Hispano-Islamic and Mudejar Textiles of Spain, tenth through fifteenth centuries." To New York U. (1953).

The following is a list of M.A. theses in preparation at the Courtauld Institute for presentation to the University of London:

1. Miss A. O. Crookshank, "Subject Pictures and Drawings of George Romney."
2. Miss V. Abul-Huda, "Painting in Western Europe, 1850-1900."
3. Miss Anita Brookner, "The Art of Jean-Baptiste Greuze."
4. Miss L. Stainton, "Sir Charles Eastlake, P.R.A."
5. D. Farr, "William Etty, his life, work, and influence abroad."
6. R. Alley, "Theoretical Origins of Abstract Art."
7. Miss G. Lasky, "Carlo Blasis: a biography."
8. K. Garlick, "English Artists and Patrons in Bath, ca.1740-1780."
9. Miss J. Sumner Smith, "Inigo Jones's Roman Sketch-Book." (to be approved)
10. P. S. Rawson, "Indian Arms and Armour in London Museums."
11. M. Mookerjee, "Mediaeval Illustrated Manuscripts of Eastern India and Nepal."

CONTRIBUTORS:

(Continued from page 102)

Hannah Johnson Howell is a graduate of the University of Chicago and the School of Library Service of Columbia University. She joined the staff of the Frick Art Reference Library in 1928 and is now head librarian there.

Hugo Munsterberg is a native of Berlin but has lived in the United States since 1935. He was educated at Harvard where he received his A.B. in 1938 and his Ph.D. in 1941. Author of "A Short History of Chinese Art" and "Twentieth Century Painting," he is at present associate professor at Michigan State College.

Richard Reynolds is Professor of Art and Chairman of the Department of Art at College of the Pacific, Stockton, California. He is an exhibitor of painting and sculpture and is President of the Pacific Arts Association, Northern California Section.

Eloise Spaeth (Mrs. Otto) is a Vice-President and Trustee of the American Federation of Arts. She is also Chairman of its exhibition committee.

Ralph L. Wickiser is a painter and Head of the Fine Arts Department at Louisiana State University. He is chairman of the Woodstock Artists Association for 1952 and author of "An Introduction to Art Activities."

TENTATIVE PROGRAM FOR 40TH ANNUAL MEETING COLLEGE ART ASSOCIATION OF AMERICA

NEW YORK CITY, JANUARY 24-25-26, 1952

Thursday, January 24

Morning

8:30-12:00

Registration, Mezzanine, Barbizon-Plaza Hotel, 58th Street and 6th Avenue

9:30-11:30

Concurrent Sessions, Barbizon-Plaza Hotel

1. INTER-RELATIONSHIPS OF PRE-COLUMBIAN ART STYLES. Salon de Musique (Mezzanine Floor)

Chairman: Gordon S. Ekholm, American Museum of Natural History

Speakers: Paul S. Wingert, Columbia University, "Pre-European American Indian Sculpture"

Irving Rouse, Yale University, "Pre-Columbian Art of the West Indies"

Donald Robertson, Yale University, "The Manuscript Arts of Central Mexico"

Junius Bird, American Museum of Natural History, "4,000 Years of Peruvian Textiles"

2. TRADITIONAL AND MODERN METHODS OF TEACHING PAINTING. Barbizon Room (downstairs from Lobby)

Chairman: H. Harvard Arnason, University of Minnesota

Speakers: Reginald Marsh, Robert Motherwell and Robert J. Wolfe

Afternoon

2:00-4:30

Concurrent Sessions

1. MODERN ART. Lecture Hall, Metropolitan Museum of Art, Fifth Avenue at 82nd Street. (83rd Street entrance)

Chairman: David M. Robb, University of Pennsylvania

Speakers: Lorenz E. A. Eitner, University of Minnesota, "The Evolution of Gericault's 'Charging Chasseur'"

Paul M. Laporte, Macalester College, "Heretic Reflections on Non-Objective Painting"

Norris K. Smith, Columbia University, "Meaning in Modern Architecture"

Joseph C. Sloane, Jr., Bryn Mawr College, "Modern Art and Criticism"

Morse Peckham, University of Pennsylvania, "Constable and Wordsworth—A Study in Romanticism"

George H. Hamilton, Yale University, "Slavic Themes in Later 19th Century Russian Art"

S. Lane Faison, Williams College, "Dominikus Zimmerman"

2. RENAISSANCE ART. Lecture Hall, The Frick Collection, 1 East 70th Street.

Chairman: Rensselaer W. Lee, Columbia University

Speakers: Richard Krautheimer, Vassar College, "Ghiberti and the Antique"

Millard L. Meiss, Columbia University, "Piero della Francesca's Brera Altarpiece"

Sydney J. Freedberg, Wellesley College, "Crisis and Dissolution in the High Renaissance Style in Painting: An Approach to the Problem"

Bernice Davidson, Radcliffe College, "Marcantonio Raimondi: the Engraving Style of his Roman Period"

William S. Heckscher, Institute for Advanced Study, "Some Aspects of Pearl Symbolism"

Jane Costello, New York University, "Architectural Settings in the Early Works of Nicholas Poussin"

3. ART EDUCATION AND YOUR COMMUNITY. Barbizon-Plaza Hotel, Salon de Musique

Chairman: Simon Lissim, College of the City of New York

Speakers: William Kolodney, Director, YW and YMHA

Edwin Ziegfeld, Teachers College, Columbia University

Victor D'Amico, Museum of Modern Art

Madeleine A. Douet, Craft Students League, YWCA

Malcolm H. Preston, Hofstra College

James V. Herring, Howard University

Elisabeth Jastrow, University of North Carolina

5:00-7:00

1. RECEPTION AT HUNTER COLLEGE. Park Avenue and 69th Street, Dept. of Art, 16th Floor. As an experiment this year the College Art Association has invited a few college art departments geographically selected to show paintings by faculty and advanced students.

2. MEETING OF THE AMERICAN DELEGATES for the 17th International Conference of the History of Art being held in Amsterdam, July 23rd through 31st, 1952, at the Institute of Fine Arts, 17 East 80th Street.

Evening

9:15-10:30 Barbizon-Plaza Hotel. Salon de Musique

Marcel Duchamp, Max Ernst and Hans Richter invite members to see "Dreams that money can buy"

Friday, January 25

Morning

9:30-11:30

Concurrent Sessions

1. MEDIEVAL ART. Barbizon-Plaza Hotel, Salon de Musique

Chairman: Sumner McK. Crosby, Yale University

Speakers: Peter H. Brieger, University of Toronto, "Commentary on the Apocalypse by Brother Alexander and the Revival of the Illustrated Apocalypse in the 13th Century"

William S. A. Dale, National Gallery of Canada, Ottawa, "An English Crosier of the Transitional Period"

Phillip Lozinski, Yale University, "The Source of Precious Stones and the Problem of Germanic Jewelry"

Whitney Stoddard, Williams College, "The Royal Portal of Chartres Cathedral"

Dimitri Tselos, University of Minnesota, "Unique Portraits of the Evangelists in a Romanesque Gospel Book"

Philippe Verdier, Paris, France, "Two Churches With Diaphragm Arches: St. Marie at Ripoll and the Cathedral at Ferrara"

2. THE USE OF THE ART FILM. Museum of Modern Art, Auditorium (basement)

Chairmen: Helen M. Franc, Managing Editor of MAGAZINE OF ART and Richard Griffith, Museum of Modern, Film Library

Speakers: Rosalind Kossoff, A. and F. Films, Inc., "Problems of the Distributor" George Rickey, Indiana University, "Programming Art Films for the College Audience"

PROGRAM FOR THE 40TH ANNUAL MEETING 133

Minnie Levenson, Worcester Art Museum, "Programming Art Films for the Museum Audience"

Films shown included: *The Birth of a Painting*; *Balzac*; *Works of Calder*; *Dafni*; and excerpts from Robert Flaherty's *The St. Matthew Passion*

Afternoon

2:00-4:30

Concurrent Sessions

1. AMERICAN ART. Barbizon-Plaza Hotel, Salon de Musique
Chairman: Lloyd Goodrich, Whitney Museum of American Art
Speakers: John Marshall Phillips, Yale University, "The English Print and the American Portrait in the Eighteenth Century"
E. P. Richardson, Detroit Institute of Art, "Amateurs and Professionals in American Painting"
Lloyd Goodrich, Whitney Museum of American Art, "John Sloane and the Eight"
William Seitz, Princeton University, "Abstract Expressionism in America"
2. THE CURATORS' RESPONSIBILITIES FOR CONSERVATION. Metropolitan Museum of Art, Fifth Avenue at 82nd Street, Classroom "H". (83rd Street Entrance)
Chairman: W. G. Constable, Boston Museum of Fine Arts
Speakers: John P. Coolidge, Fogg Museum of Art
Charles C. Cunningham, Wadsworth Atheneum
James J. Rorimer, Metropolitan Museum of Art
George L. Stout, Worcester Art Museum

Friday Evening

7:00-8:00

Cocktails at the Cafe Brevoort, Fifth Avenue at 8th Street

8:10:00

Annual Banquet, Cafe Brevoort Ballroom.

Speaker: Erwin Panofsky, Institute for Advanced Study, "Some Problems in Early Flemish Painting"

Saturday, January 26

Morning

9:00-10:00

Business Meeting. Barbizon-Plaza Hotel, Salon de Musique

10:00-12:00

Concurrent Sessions

1. THE NEW IMPORTANCE OF FINE ARTS IN LIBERAL EDUCATION: A Program
Sponsored jointly by the College Art Association and the Artists Equity Association. Barbizon-Plaza Hotel, Salon de Musique
Chairmen: Henry R. Hope, President, College Art Association
Henry S. Billings, President, Artists Equity Association
2. ARCHITECTURE OUTSIDE THE U.S.A. Morgan Library, 29 East 36th Street
Chairman: Emerson H. Swift, Columbia University
Speakers: William B. Dinsmoor, Columbia University, "The Designing of the Parthenon"
Sumner McK. Crosby, Yale University, "Recent Work at St. Denis," (with colored movie)
Robert L. Van Nice, Dumbarton Oaks, "Hagia Sophia, New Information on Shell of Dome"

Obituaries

R. LANGTON DOUGLAS

The academic and artistic worlds were saddened to learn of the recent death in San Girolamo, Fiesole, Italy, of Captain R. Langton Douglas. This took from among us one of the interesting and picturesque figures in the fields of Italian art and history. Captain Douglas was a scholar of parts, an historian who could combine accuracy with a style so vivid that his writing was more alive than most fiction, and a human being who lived life with a gusto that lasted to the end of his career. He was eighty-five years old at the time of his death.

The writer knew him in many aspects of his career but chiefly as a member of what we used to call "the old Sienese gang." This included such figures as F. Mason Perkins, Bernard Berenson, William Heywood, Mrs. Lucy Olcott Perkins and others who interested themselves in Siena, her history and her art, and restored to public knowledge the life and artistic development of a city for centuries neglected and forgotten. Perhaps Captain Douglas' most important contribution was his "History of Siena," published in 1902 and not only the best political history of the city state but including illuminating chapters on the manners, customs and arts of the city. He revived and rediscovered forgotten Sienese painters. When Mr. Berenson bought as old seasoned lumber an "Apotheosis of St. Francis" by an unknown painter, he studied it, identified the master and the result was his publication, "A Sienese Painter of the Franciscan Legend." The same year Captain Douglas was preparing his monumental biography of Fra Angelico and was told that there was a very beautiful "Dormition of the Blessed Virgin" in the Pieve at Asciano which he ought to see. He investigated, realized instantly that he was dealing with another and a very

charming master, studied and brought out his two articles on Sassetta in the "Burlington Magazine." The result was a controversy that still smoulders as to who discovered Sassetta but at last a knowledge of one of the most delightful painters of Siena was broadcast to all interested in Italian art.

Captain Douglas' career embraced the military, the academic and the literary and, toward the latter part, the world of dealers. He was for a time director of the National Gallery of Ireland. Later he joined the faculty of the University of Adelaide, Australia. His major passion, however, was Siena which he visited frequently and about which he wrote with such vigour and such charm. In later life, to support himself, he went in to picture dealing on a commission basis. Knowing so well the academic and museum circles, when a client entrusted him with an important picture, he would take it directly to a Museum and thus avoid the enormous increment in price involved in having the painting pass through several dealers hands. The client would get at least the price a dealer would have paid and a museum would acquire the work at a figure it could afford. It was thus that the superb Rubens, "Queen Tomyris with the Head of Cyrus" came to the Museum of Fine Arts in Boston.

Perhaps the quality most worth emphasis was Captain Douglas' vitality. He would have liked such an emphasis. He lived his life fully. He was a lover of beauty but also of good living. He loved people, children, good food and good wine as well as pictures. This vitality and joy of living he carried with him well past the age of four score years. The world of "the old Sienese gang" will seem empty and flaccid without him.

G. H. EDGELL

News Reports

BRAZIL

SAO PAULO

The first Biennial art exhibition of Sao Paulo, in which many nations are taking part, opened on October 20, 1951, in the immense building of the Museum of Modern Art.

CONNECTICUT

HARTFORD ART SCHOOL, HARTFORD

Under a fellowship awarded by the Ford Foundation's Fund for the Advancement of Education, Norman B. Boothby of the Hartford Art School is conducting a nationwide survey of Fine Arts programs leading to the degrees of B.F.A. and M.F.A. An attempt is being made to discover uniformity as well as basic differences in aims, offerings, and course requirements. The extent to which the liberal arts and the humanities are included in the academic training of professional art students is of particular interest.

Mr. Boothby would like to receive material outlining courses in the above field, and to correspond with persons having interests in the broad problem of art education even though they may not be engaged in teaching in degree granting institutions. He is listing all the institutions which grant the above degrees, and would like to have forwarded to him c/o Hartford Art School, 25 Atheneum Sq. North, Hartford 3, Conn., school catalogs of such colleges and universities in order to arrange visits to a representative selection of schools.

YALE UNIVERSITY, NEW HAVEN

This fall photography entered a Yale classroom as part of the official curriculum for the first time. The new course is

open as an elective to students enrolled in the Department of Design and is taught by New York photographer Herbert Matter. Beginning with basic photographic techniques, the course is aimed at showing the design students the role of photography in graphic design.

DISTRICT OF COLUMBIA

WASHINGTON, SMITHSONIAN INSTITUTION

Mrs. John A. Pope, formerly assistant director of The American Federation of Arts in charge of Traveling Exhibitions, has been appointed chief of the Smithsonian Traveling Exhibition Service. Miss Gladys Acton has been appointed to the staff.

A. C. L. S.

The American Council of Learned Societies offers a limited number of small study-aid grants to United States citizens who have some reason for extending their competences in the field of linguistics, and who contemplate the necessary study at the summer sessions of American universities in 1952.

These summer study-aids are designed especially to attract into the study of descriptive linguistics younger American scholars specializing in or teaching modern languages and related subjects who have not had the opportunity to meet formal linguistics study of this character in their educational experience. For information write to the American Council of Learned Societies, 1219 Sixteenth Street, N.W., Washington 6, D.C.

ENGLAND

ATTINGHAM PARK, SHROPSHIRE

It is planned to hold a three weeks summer school for the study of English

art and social history, from July 10-31, 1952, at Attingham Park, Shropshire. This course is sponsored jointly by the National Trust and the Education Committee of the Shropshire County Council. The aim of the course is to introduce American students and teachers working in the Fine Arts to a closer knowledge of the great houses of England from the Middle Ages to the nineteenth century, and to provide opportunities for studying the growth of the great country houses and their place in English history. Sponsors of the course include Mr. Harold Nicolson, Professor Anthony Blunt, Professor Pevsner, Professor Wittkower and Professor Geoffrey Webb. The course will be a serious one and it is hoped that it will rank for recognition by those American Universities cooperating.

Full costs for keep and tuition will be \$150.00. Barring further price rises, this sum will cover the cost of visits undertaken during the course. Places are limited to 60 and applications, with a \$30.00 deposit, should be sent to Mr. George Trevelyan, Attingham Park, Salop, by February 15, 1952.

FLORIDA

FLORIDA STATE UNIVERSITY, TALLAHASSEE

The Department of Art of Florida State University has announced a total redecoration of its plant facilities, accomplished after the close of the summer session. Under the direction of Acting-Head Edmund D. Lewandowski, most of the work was done by the faculty of the department and graduate assistants. While major changes of architectural structure were not effected, the department was given a "new look" by the utilization of the best principles of modern design and decoration. This is in keeping with the desire of the faculty to maintain a physical environment expressive of the artistic principles which the department teaches and represents.

HAWAII

UNIVERSITY OF HAWAII, HONOLULU

Ben Norris, Associate Professor and Chairman of the Department, is preparing paintings for a one-man show at the Passadoit Gallery in New York in the spring.

Claude F. Horan, Associate Professor (ceramics) has completed work on an article on "The Technique of the Huihsien Tomb Figurines" for the *Far Eastern Ceramic Bulletin*, written in collaboration with Professor Ecke, who is most enthusiastic about the results to be obtained when a practising craftsman studies the technical problems of orthodox art scholarship. Horan's own work was included in the last Scripps College Invitational Ceramics exhibit, and he was represented at the 16th Syracuse Ceramic Show in 1951.

Hester A Robinson, Assistant Professor, has finished a paper on weaving for *American Handweaver and Craftsman*, and also a series of sample fabrics utilizing native materials for the Territory of Hawaii Industrial Research Advisory Council.

ILLINOIS

JUNIOR ARTS AND ACTIVITIES, CHICAGO

Dr. F. Louis Hoover has been appointed editor of *Junior Arts and Activities*. Dr. Hoover is Director of the Division of Art Education at Illinois State Normal University. He is on the Board of Directors of the Art Education Foundation, a non-profit corporation whose purpose is to encourage young people to enter the art teaching profession.

ILLINOIS INSTITUTE OF TECHNOLOGY, INSTITUTE OF DESIGN, CHICAGO

Serge Chermayeff, Director of the Institute of Design, resigned, and Crombie Taylor, Assistant Director, was appointed Acting Director.

Twenty oil paintings by Hugo Weber, associate professor at the Institute were exhibited during November at the Fine Arts Center, Colorado Springs, Colo.

Paintings, drawings, lithographs, sculptures, and photographs by noted artists were auctioned off December 7, at the Arts Club of Chicago. Proceeds went to the Institute's Moholy-Nagy scholarship fund. The auction, held annually for four years, is organized and conducted by students.

UNIVERSITY OF ILLINOIS, URBANA

The Art Department of the University of Illinois has begun publication of a Newsletter containing faculty and student news. The first issue marks the 20th anniversary of the Art Department of the College of Fine and Applied Art.

INDIANA

JOHN HERRON ART INSTITUTE, INDIANAPOLIS

David Rubins, instructor in sculpture at the John Herron Art School, is represented in the Metropolitan's American Sculpture 1951, by a figure composition entitled "Little Man." Misch Kohn, graduate of the Herron School, had a one-man show of prints at the Art Institute of Chicago. Edward Wolfley, Jr., B.F.A. 1951, John Herron Art School, has been given an assistantship at the University of Illinois for the coming year. He is doing work on his graduate degree in Painting. Mr. John Bernhardt, former Herron student, was awarded one of the \$1,000.00 Tiffany awards announced recently.

MAINE

UNIVERSITY OF MAINE, ORONO

An exhibition of watercolors painted by Professor Vincent A. Hartgen, head of the art department at the University of Maine, is being shown in the Brooks

Art Gallery, Overton Park, Memphis, Tenn.; the Everhart Museum, Scranton, Pa.; State Teachers College, Cortland, N.Y.; Bryn Mawr Art Center, Pa.; Bermuda Art Association, Bermuda; and in Toledo, Ohio. Professor Hartgen, who holds bachelor and master of fine arts degrees from the University of Pennsylvania, joined the Maine faculty in 1946.

MASSACHUSETTS

BUREAU OF UNIVERSITY TRAVEL, NEWTON

The Bureau of University Travel has prepared a preliminary announcement of 1952 tours, including one this spring. Requests for copies of the itineraries should be addressed to Bureau of University Travel, P.O. Box 6, Newton, Mass.

FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE

A choice selection of ancient glass has been placed on view at the Fogg Museum as an indefinite loan from Mr. Ray Winfield Smith of Washington, D.C. Mr. Smith, one of the leading collectors of ancient glass in this country has made the selection with special view to rare and unusual techniques. The vases range from Egypt of the second millennium to the early Middle Ages.

The Fogg Museum held a loan exhibition of Chinese Bird and Flower Paintings from October 30 to December 14. The exhibition was designed to cover the history of bird and flower painting in China from the Sung Period through the Ch'ing Period. The loans included almost all the great masterpieces of this genre, owned by the leading Oriental collections in the United States.

THE LOWELL, INSTITUTE, BOSTON

Beginning Thursday, January 31, James Thomas Flexner will present a series of free public lectures for the

Lowell Institute in Boston. His subject will be "American Painting: Our Artists First Go To Europe." In March, Albert Bush-Brown, Junior Fellow at Harvard, will lecture on "Architectural Design for Our Times."

MICHIGAN

ALBION COLLEGE, ALBION

A series of special lectures on art are being given this year at the art studio of Albion College. On February 28, Walter Abel, Professor of Art History, Michigan State College will speak on "Art, the Collective Dream of Society." On April 14 and 15, Robert Metcalf, Professor of Art, Antioch College, will lecture on "Art of the Stained Glass Window."

UNIVERSITY OF MICHIGAN, ANN ARBOR

Miss Mary H. Swindler is at the University of Michigan for her second year as a visiting professor. She is giving the following courses this term: Early Greek Sculpture, and Investigations in Greek Art of the 6th and 5th centuries, B.C. At the same time she is working on a book on *The Beginnings of Greek Art: 1600-600 B.C.* which is nearing completion. Last summer, Professor Swindler went to Asia Minor to study sites connected with late 8th and early 7th century monuments in Greece. This trip was made possible by the Achievement Award from the American Association of University Women, granted to her last April.

Dr. Max Loehr, Professor of Oriental Art has joined the staff. He is currently offering courses in Oriental Painting, and Investigations in the Art of the Far East.

In March, Dr. Gisela Richter, recently retired from the Curatorship of Classical Art in the Metropolitan Museum of Art, New York, will deliver a series of five lectures on the Thomas Spencer Jerome Lectureship. According to terms of the lectureship, the same lectures are to be delivered at the American Academy

in Rome. Dr. Richter will talk on the evidence to be found in Roman art of influence from other nationalities.

MINNESOTA

UNIVERSITY OF MINNESOTA, MINNEAPOLIS

Between December 21 and January 21, the University Gallery had on exhibition the paintings of Jo Rollins, assistant professor of painting in the Department of Art. Title of the exhibition was "Paintings—Minnesota Mid-Century." A special Rockefeller Regional Grant made the work possible. Mrs. Rollins combined the grant with a sabbatical leave, and toured the state executing water-colors, drawings, and prints, often on location.

H. Harvard Arnason, head of the Art Department at the University, has been appointed Director of the Walker Art Center, Minneapolis, on a part time basis.

MISSOURI

MUSIC AND ARTS UNIVERSITY, ST. LOUIS

A new class in ceramics has been added to the curriculum. The class is under the direction of Mrs. Elaine Spaulding, newly appointed art instructor. Mrs. Spaulding has her B.S. Degree with a major in Education from the Massachusetts School of Art.

NEBRASKA

THE UNIVERSITY OF NEBRASKA ART GALLERIES, UNIVERSITY OF NEBRASKA, LINCOLN

The Nebraska Art Association's AUTUMN SHOW was held at the University of Nebraska Galleries from October 18 through November 9, 1951. One hundred ten works by 77 artists were included in the exhibition. It is interesting to note that eight purchases were made by private collectors in Lincoln.

Five prints were purchased by the Hall Collection. Purchase consultants for their prints were Carl O. Schniewind and Harold J. Joachim of the Art Institute of Chicago, Department of Drawings and Prints. The works bought included a woodcut by Worden Day, a woodcut by Antonio Frasconi, a wood engraving by Misch Kohn, and two etchings by Edward Hopper.

From January 11 to February 10, an exhibition entitled "John Marin and Contemporary Water Color" is on view. This exhibition attempts to relate the work of John Marin in the water color medium to the work of younger American artists whose work has benefited from his example.

Duard Laging, who has been Acting Director of the Galleries, has been appointed Director.

THE NETHERLANDS

AMSTERDAM

An International Congress of History of Art will be held at Amsterdam from July 23-31, 1952.

NEW HAMPSHIRE

THE PHILLIPS EXETER ACADEMY, EXETER

Principal Wm. G. Saltonstall has announced that the Academy is to have a new student art center and public exhibition gallery in Alumni Hall, for many years the Exeter dining commons. This Hall has been unused by students since the early 1930's when the Harkness Plan dormitories were built. Funds for the new art center, which will cost approximately \$100,000, have been given the Academy by a small group of alumni.

The new art center will consolidate the department's present scattered quarters, and it will also provide badly needed additional space for the group of art courses which nearly a hundred boys are now choosing as an elective subject each year. The emphasis will be on studio facilities.

Another feature of the plans, according to Glen Krause, head of the art department, will be the central location of the art center. The Exeter Grill, the lunchroom where most of the students and faculty drop in at odd moments during the day, will continue to occupy the basement of Alumni Hall. The present outside entrance to the Grill will be replaced by double stairways at the main entrance to the exhibition gallery. In addition, there will be a smaller exhibit gallery adjacent to the main lunchroom. "This proximity to the comings and goings of students," Mr. Krause points out, "will insure a constant exposure to good art and should strengthen the recognition of its place in everyday life."

NEW MEXICO

ROSWELL MUSEUM, ROSWELL

John Boylan, former member of the Board of Control of the Art Students League, has resigned as Head of the Roswell Museum Art School. He is now painting in Mexico.

NEW YORK CITY

THE ARCHITECTURAL LEAGUE OF NEW YORK

The League this November chose Dr. Walter Gropius, Head of the Department of Architecture, Graduate School, Harvard University, the first winner of the Howard Myers Memorial Award.

The award, \$500, for the best written, most progressive and most influential architectural writing in periodicals, was established in memory of the outstanding services to architecture and the professional press rendered by the late Howard Myers, for 22 years publisher and editor of the *Architectural Forum*.

Dr. Gropius' award was based upon his article "Not Gothic But Modern for Our Colleges," published in the New York Times Magazine, October 29, 1949. The committee, composed of Douglas Haskell, Harold Hauf, and Charles Magruder, also awarded two

honorable mentions. These went to Walter L. Creese for his article "Architecture and Learning: A Collegiate Quandary," and to Jean Murray Bangs for her article "Prophet without Honor."

BROOKLYN MUSEUM OF ART

The Brooklyn Museum School of Art is now presenting its 4th year of art film programs. During an eight month period beginning in October and ending in May, approximately 28 films will be shown, most of them for the first time. Miss Perry Miller, Director of the Film Advisory Center, helped in arranging this year's program.

THE COOPER UNION

An exhibition of Lacquer was held at the Cooper Union Museum for the Arts of Decoration, opening November 30 and running through January 12. Believed to be the first show of its kind, it contained more than 200 pieces of lacquered objects, including two of the earliest known examples of the art. Countries of origin were Japan, China, France, Mexico, Peru, and Russia. With the exception of a few screens and some furniture, the main part of the exhibition consisted of boxes, bowls, and dishes.

INTERNATIONAL GRAPHIC ARTS SOCIETY, INC.

The IGAS has recently been organized as a non-profit membership organization for creation and distribution of international contemporary works of graphic art. Especially commissioned works by artists selected by the Society's jury will be offered once every two months to the membership. The Jury of Selection is composed of: John Taylor Arms, Una Johnson, William S. Lieberman, A. Hyatt Mayor, Elizabeth Mongan, Carl Schniewind, Ben Shahn, and Carl Zigrosser. Further information may be obtained by addressing IGAS, 141 West 54th St., New York 19, N.Y.

LIFE MAGAZINE

Announcement has been received from

Life of three new color filmstrips. The titles include "Ancient Egypt," "Peking, the Forbidden City," and "Athens." All of these contain art material. They retail at \$4.50 each. For further information write *Life*, 9 Rockefeller Plaza, New York 20, N.Y.

THE METROPOLITAN MUSEUM OF ART

Three student fellowships of \$4,000 each will be awarded by the Metropolitan to qualified graduate students in the Fine Arts Departments of universities in the United States for 12 months' study at the Museum during 1952-1953.

Following satisfactory completion of the year's study, during which they will receive \$250 a month, the fellowship students will be eligible for an additional grant of \$1,000 to cover a minimum of two months' travel abroad for the purpose of investigating their chosen field.

Applications for the fellowships which will run from July 1, 1952, to July 1, 1953, must be made not later than February 15, 1952. Further information and application forms may be obtained through the Dean or Chairman of the Art Department in the applicant's graduate school or from Sterling A. Callisen, Dean of Education and Extension at the Metropolitan Museum.

PRATT INSTITUTE

Miss Eleanor Pepper of New York has been appointed head of the Department of Interior Design at Pratt Institute. Miss Pepper, a former associate editor of *House and Garden* magazine, is a graduate of Barnard College and Massachusetts Institute of Technology. She was for several years head of the department of interior design at Stephens College, Missouri.

UNESCO

A National Conference on the United Nations and the Specialized Agencies, will be held January 27-31, 1952, at Hunter College, New York City. It will be the third national conference to be sponsored by the U. S. National Com-

mission for UNESCO—a body of 100 leaders appointed to forward the work of UNESCO in this country. The theme of the conference is "Citizen Understanding as a Force in an Interdependent World."

NEW YORK STATE

UTICA COLLEGE OF SYRACUSE UNIVERSITY, UTICA

Continuing a series of small exhibitions held last year in the College Hall Lounge under the sponsorship of the Munson-Williams-Proctor Institute, the English Department of the college this fall presented an exhibition of the "Recent Oil Paintings by Edward Christiana." Mr. Christiana is an instructor at the M-W-P, and is well known in Central New York, where he has exhibited widely.

STATE UNIVERSITY OF NEW YORK, ALBANY

A "Faculty Art Exhibit" containing 116 works by art faculty members of units of the State University of New York opened at the Teachers College at New Paltz on October 14. The show was organized by a New Paltz Art Committee including Mr. Alfred Maurice, Chairman, Miss Ruth Bennett, and Mr. Larry Argiro. All media and types of art work are represented in the show—oil and watercolor paintings, drawings, prints, sculptures, ceramics, medical renderings, furniture, photographs, and examples of commercial arts. The exhibition is now traveling throughout the state to other units of the State University.

OHIO

CINCINNATI ART MUSEUM, CINCINNATI

Mr. Herbert P. Barnett, who has been head of the School of the Worcester Art Museum for the past 11 years, has been appointed Dean of the Art Academy of Cincinnati. Mr. Barnett assumed his duties with the opening of the fall term in September.

An exhibition by Artists of Cincinnati

and vicinity opened at the Cincinnati Art Museum Monday evening, November 26, for a six weeks showing. Of 572 works submitted to the jury, 155 paintings, drawings, graphics and sculpture representing 97 artists within a 75 mile radius of Cincinnati were chosen. The jury consisted of Bartlett H. Hayes, Director of the Addison Gallery of American Art, and Joe Jones, painter from Morristown, New Jersey. Twenty-four of the accepted artists are members of art school and university faculties.

CLEVELAND INSTITUTE OF ART

Over 800 friends and patrons of the Cleveland Institute of Art attended the opening reception of the annual Faculty Show on December 2. The distinctive feature of this exhibition was the inclusion of outstanding examples of industrial and commercial design and special commissions executed by faculty members on a professional basis along with the traditional fine arts of painting, sculpture, and the crafts.

Joan Kempsmith, Agnes Gund Scholarship winner who graduated in 1949, was awarded a \$1,000 Tiffany scholarship for 1952. Viktor Schreckengost is represented in New York's Metropolitan Sculpture show by "Samoa," the only example of glazed ceramic sculpture in color in the show. Special one-man shows of the work of faculty members Paul Travis and Marco DeMarco were held this Fall at the Akron Art Institute. Mural commissions for the decoration of the University Heights Library were awarded to Joan Kempsmith (now Mrs. John Teyral). Another series decorating the entrance hallways of the Garfield Memorial went to John Teyral, Paul Riba, Michael Sarisky, and Marco DeMarco. During the past year three new commercial galleries devoted largely to the promotion of local artists' work have opened in Cleveland: the Jane Hanson Galleries, the Art Colony, and the Bonanno Gallery as well as the new Student Gallery connected with the Art Institute.

OBERLIN COLLEGE

A seminar on the Conservation of Works of Art was offered by the Oberlin College Department of Fine Arts, from October 15 to October 25. Richard D. Buck, conservator of the Fogg Museum, Harvard University, was in charge. His introduction to conservation dealt with the structure and properties of the materials of art, the purpose and technique of examining them, the agencies of deterioration and the chemistry and physics of restoration and examination.

On exhibition in January at the Allen Art Museum are mobiles by Calder and paintings by Paul B. Arnold of the Department of Fine Arts.

A limited number of graduate assistantships is being offered by Oberlin College to students who wish to secure the degree of Master of Arts, and who have received Bachelor degrees from recognized institutions with a "major" in art history, or in the practice of art. These assistantships offer \$900 plus free tuition in return for part-time work and are for one year but are renewable for those who show sufficient progress in pursuit of their degree. For information write to Charles P. Parkhurst, Chairman, Department of Fine Arts, Oberlin College.

OREGON**PORTLAND ART MUSEUM,
PORTLAND**

Dr. Paul S. Wingert, art historian of Columbia University, visited Portland this fall in order to make a detailed study of the prehistoric sculptures of the Columbia River region. Dr. Wingert will compile the catalog to be published for the "Stone Sculpture of the Prehistoric Northwest" exhibition, scheduled for next March at the Portland Museum.

SOUTH CAROLINA**COLUMBIA MUSEUM OF ART,
COLUMBIA**

The first purchase from the funds of the Columbia Museum of Art Committee

and the Columbia Art Association was Carl F. Gaertner's *Erie Street Boys* from a Contemporary American exhibition. This picture inaugurates the museum's Contemporary American Collection. Mr. Gaertner is Instructor of Painting at the Cleveland Institute of Art.

VIRGINIA**RANDOLPH-MACON WOMAN'S
COLLEGE, LYNCHBURG**

A building is being constructed on the campus in co-operation with the National Gallery of Art in Washington, D.C. The building will provide additional gallery space to the college, and will be used as a storehouse for art treasures if a national emergency makes it expedient to move art objects from Washington.

The permanent collection of art at the college is regarded as one of the outstanding privately owned collections in the South. It is made up primarily of American art, and consists of over 125 important canvases, plus a large collection of graphic arts, and other works. The paintings are hung in positions of prominence throughout the campus buildings, thereby making possible constant association with outstanding art. In addition, changing exhibitions are hung in the art gallery.

WASHINGTON**HENRY GALLERY, UNIVERSITY
OF WASHINGTON, SEATTLE**

The "Second Invitational Exhibition for Washington Craftsmen" was held at the Henry Gallery during December. It included woven and printed fabrics, jewelry and metalwork, enamels and ceramics. The exhibition was co-sponsored by Lambda Rho Alumnae (Honorary Women's Art Society) and the Henry Gallery. To supplement the Washington group, a number of nationally recognized craftsmen were invited to exhibit.

Opening on December 23, was an exhibition of the recent production of the Faculty of the School of Art.

Letters to the Editor

The COLLEGE ART JOURNAL has brought me much pleasure and much pain since it began. Probably the biggest wince came with your last issue in Mr. Steppat's article "Can Creative Art be Taught in College?" The major points (aside from technical details) seem to be:

1. Can one become an artist in four to six years? Some can do it easily, and others cannot do so. The latter should leave college and go to art school.

2. Can creative art be taught at all?

It seems to me that question number one is charming and challenging, but I have known better and stronger reasons for leaving college; and I have never learned why a man should feel impelled to express himself when he had nothing to say.

As for question number two, it seems more reasonable to phrase the question as: What is art if it is not creative? This of course puts the question in a way that is no lure to the middle-aged enduring change of life or the adolescent screaming for a non-primitive means of expression. It does avoid tautology.

Sincerely,

CHARLES H. MORGAN
Amherst, Massachusetts

I am writing a monograph on General Seth Eastman, the painter of the American Indian. The Eastman material is now widely scattered. If anyone owns any of his paintings, water colors, drawings, sketch-books, manuscripts or letters, it will greatly help me if they will communicate with me. I will give full credit to anyone calling my attention to material that is unknown to me.

Yours sincerely,
MARVIN C. ROSS
The Walters Art Gallery
Baltimore, Maryland

A paragraph in the statement on the protection of artistic and historic property, released by the State Department July 27, 1951, and published in the last issue of the JOURNAL (vol. XI, 1, pp. 3-35) deals with the vexed question of the four important libraries which before the last war were of German ownership, and were taken to Germany and Austria by the German Army in 1943. The statement is incomplete to the point of creating an erroneous impression, especially as regards the activity and motives of the International Union of Institutes of Archaeology, History and the History of Art in Rome, in its connection with the libraries. The facts are these:

1. The libraries were removed from Rome and Florence in violation of the German agreement with the Italian Government, made when the libraries were restored to German ownership after the first World War, that they should never be removed from Italy, and in the case of the Hertziana Library in violation of the deed of gift of Henrietta Hertz to the Kaiser Wilhelm Gesellschaft, which stipulated that the library should never leave its location in the Palazzo Zuccari in Rome.

2. Despite the fact that the above breach of contract impaired the German title to the libraries, the Union above-mentioned never proposed transfer of title from Germany to Italy. To the Committee on German Assets in Italy representing France, Great Britain and the United States, and empowered to carry out the provision of the Potsdam Agreement whereby German property in Italy was to be liquidated for reparations to the three Powers, the Union proposed:

a. That the libraries be exempted from this liquidation;

b. That the temporary custodianship granted the Union by the Allied Commission for Italy be given indefinite ten-

ure, and the libraries administered under international control by the Union;

c. That an endowment of one billion lire (c.\$1,600,000) be set up out of the avails of the liquidation of German property in Italy, to provide the minimum budget for the maintenance of the libraries, and the purchase of books and periodicals necessary to bring them up to date.

Under the procedure imposed by the Potsdam Agreement, on the Committee on German Assets, no proceeds from the liquidation of German property in Italy could revert to German hands. This explains the proposal for international control, in which the Union repeatedly stated that it hoped Germany would take part.

The above proposal of the Union, submitted to the Committee on German Assets, was amended in that Committee at the instance of the American representative, to include transfer of title to the libraries, to Italy. This amendment aroused opposition in the Union, and a vigorous effort was made by its officers to have the amendment deleted. Unsuccessful in this, and desirous above all things to save the endowment as the only means of proper rehabilitation of the libraries, the Union finally, and only after opposition within its ranks, agreed to the amended proposal, recording, however, in its answer its disapproval of the transfer of title.

The amended agreement was translated into the protocol mentioned in the State Department's statement, and the protocol was submitted by the Committee on German Assets to its three governments for approval. It was approved by all three, including the State Department for the United States. But when the routine requests for authorization of signature was made from Rome, authorization from Washington was refused.

In addition to this brief summary of what has happened in the disposition of the libraries since the War, it seems advisable, in view of possible inferences from the release of the State Department, to state the policy of the Union in regard

to the libraries, as follows:

1. To prevent the dispersion of the libraries, a menace that was not at all excluded at the time of their return to Italy;

2. To keep them, if possible, out of international politics;

3. To finance them with an endowment from the unavoidable liquidation of German assets in Italy;

4. To maintain them on an international basis with full German representation on their respective boards and staffs;

5. To bring them into full operation as soon as possible in the common interest of the scholarly world;

6. To speed up acquisition of books and periodicals in order to prevent irreparable lacunae in these libraries which once were famous for singular completeness in their respective fields;

7. To leave the question of property title for future decision pending developments in the political sphere.

This program could be realized in only limited extent. The proposal of permanent endowment has been lost in the question of legal ownership, not yet solved by the Powers concerned. As a consequence, the libraries at present subsist on an inadequate monthly allowance from the Committee on German Assets, are badly understaffed, and cannot be kept open on a full-time schedule. What is worse, the acquisition of books, periodicals and photographs is almost nil (a condition which has existed for the last ten years), resulting in relentlessly widening lacunae.

Summun ius, summa iniuria. Whatever be the right or wrong of the decision of the State department, it is certainly one to which the welfare of the libraries has been subordinated.

C. R. MOREY

Sometime President of the International Union of Institutes of Archaeology, History and History of Art (Rome)

ERIK SJÖQVIST

Sometime Secretary-General of the above-mentioned Union

The George Washington Memorial Library, Stuttgart, a free lending library founded in 1932 to commemorate Washington's 200th birthday, and destroyed by bombs in 1944, has now been officially reopened. The stock is being gradually built up by donations of American books of all kinds which are available to anyone living in Germany. It is our purpose to further an interest in all things American, and we should highly appreciate having any art books which you might be willing to spare to build up this important information center. We very much hope you will be able to help us.

Yours truly,

P. GEHRING

*George Washington Memorial
Library*

Stuttgart

Charlotten Platz 17, Germany

Of more than 27,000 objects assigned to the Hitler Collection and found in the salt mine at Alt Aussee and in lesser

Austrian repositories in May 1945, all but 975 have been returned to nations occupied by the Germans or identified as German state property, or returned to individual Germans. This represents only a $3\frac{1}{2}$ per cent residue and a $96\frac{1}{2}$ per cent success to the unique enterprise established at Munich in June 1945 and terminated only last August 31. I was merely the last of a series of American directors of the Central Collecting Point. Between December 10, 1950 and August 31, 1951 my staff and I decided, item by item, the status of the remaining 5000 objects found in Austrian repositories.

An official announcement of the disposition of the residue of 975 objects (almost exclusively nineteenth century German and Austrian paintings) is expected shortly and may have been made by the time this letter gets to print.

S. LANE FAISON, JR.

Williams College

Williamstown, Mass.

Book Reviews

W. R. Valentiner, *Studies of Italian Renaissance Sculpture*, xii + 239 pp., 247 ill., New York: Oxford University Press (Phaidon Publishers), 1950. \$12.00.

The reprinting of a group of separate articles in book form is hardly ever a wholly satisfactory enterprise, regardless of the author's scholarly eminence. In order to avoid the odor of *crambe repetita*, the essays thus honored ought to be united not only by a common theme but by a distinction of method and insight sufficient to give them the standing of classics whose value will endure long after their factual content has become outdated. *Studies of Italian Renaissance Sculpture* falls short of this ideal in a number of ways. The volume consists of eleven articles of varying scope, nine of them taken from the pages of *The Art Quarterly*. Individually, these papers contain a good deal of interesting material and raise many questions of particular concern to specialized scholars, but their collective importance, in this reviewer's opinion, does not seem commensurate with so ambitious a presentation. Most of them involve problems of connoisseurship, an area where Dr. Valentiner's findings have often been conspicuously at variance with those of his colleagues. Attributions such as that of the marble prophet in the Musée Jacquemart-André to Donatello, of terracotta Madonnas in Washington and London to Michelozzo, or of two terracotta angels in the Louvre to Leonardo, to name but a few, are no closer to general acceptance today than they were when originally proposed. Far more cogently argued is the author's plea for the retention of the four statuettes of the Piccolomini Altar among the early work of Michelangelo, even if we hesitate to accept the elaborate chain of hypotheses proposed in the latter part of this article. Another long study deals

with Mino da Fiesole, whom Dr. Valentiner believes to have been unjustly neglected by recent scholars. Mino's importance for the development of Florentine and Roman sculpture of the later Quattrocento has indeed been underestimated, and Dr. Valentiner deserves our thanks for redressing the balance. Yet here again we encounter a good many claims of dubious validity. The author maintains, for instance, that the early portrait busts of Mino derive less from Desiderio than from Donatello, who is credited with the rediscovery of portrait sculpture; in view of the fact that Donatello's known *oeuvre* does not include even one undisputed portrait from life, one cannot help wondering how these statements could be supported. Similar misgivings are aroused when we read that the male portrait in Berlin, usually attributed to the Master of Flémalle and dated c.1430, was painted by Roger van der Weyden in Rome in 1450, because of its resemblance to Mino's bust of Niccolò Strozzi, which bears the date of 1454. Perhaps the panel does represent the famous banker, although the identification is by no means beyond dispute; nor can we exclude the possibility that it was done by Roger, rather than by the older master. But if so, we shall have to assign it to the earliest phase of Roger's development as represented by the Escorial Deposition, with which it shows the most striking kinship of style, not to the mature Roger of the mid-century. Or does Dr. Valentiner propose to extend the date of c.1450 to the Escorial altar as well?

Of the two essays devoted to problems of a more general nature, the first, "Donatello and the Medieval Front Plane Relief," demonstrates that both Donatello and Rembrandt, in the last years of their lives, tended to abandon the systematic projective treatment of space

and reverted to certain compositional practices familiar in Medieval art. The second and more important study of this kind seeks to define the art of the Italian Quattrocento as a local variant of the Late Gothic style prevalent throughout Europe during this period. While he does not wish to discard the term "Renaissance" altogether, Dr. Valentiner freely acknowledges his indebtedness to those Central European scholars who, in the years following the First World War, launched a crusade to establish "Late Gothic" as the basic tendency for the fifteenth century, and "Mannerism" (as an outgrowth of "Late Gothic") for the sixteenth, whittling down the meaning of "Renaissance" to the point where Raphael became the only master to whom it could be applied without fear of contradiction. The new historical perspective implicit in this change of terminology was not without merit; it helped to bring about a better understanding of fifteenth century art north of the Alps, and it sharpened our awareness of the common denominators linking Quattrocento Italy with the rest of Europe. Dr. Valentiner's essay demonstrates these advantages clearly enough. Unfortunately, both he and his predecessors tend to replace one over-simplification by another: there is, after all, a difference of more than purely local character between Claus Sluter and Ghiberti, between Jan van Eyck and Masaccio, between Hans Multscher and Donatello, or between Veit Stoss and Verrocchio; and this difference, so crucial to a satisfactory understanding of the Quattrocento, is obscured by tarring the entire period with the Late Gothic brush. Just how much new insight into the multifarious artistic events of fifteenth century Europe do we gain if we classify them all into the three phases suggested by Dr. Valentiner (1400-1430, "International Style"; 1430-1460, naturalistic, angular Gothic; 1460-1500, "Late Gothic Baroque")? He himself has considerable difficulty with this scheme, especially since he tries to illustrate it, insofar as

possible, with examples from the Detroit Institute of Arts. The "Late Gothic Baroque," a useful term for German art of the late fifteenth century, proves particularly troublesome when expanded beyond its natural limits; does the St. Peter's *Pietà* of Michelangelo really show "that he was acquainted with the passionate style of the late Gothic baroque of Germany, from which this motif had been introduced into Italian art"? And to what extent does Dürer's *Melancholia* anticipate the Baroque of the seventeenth century? (Dr. Valentiner points to its "purposely chaotic baroque composition.") On the other hand, the author is not entirely averse to the acknowledgment of differences between North and South. We learn, for instance, that "the Italians liked tall proportions just because they themselves had set figures, but the northern sculptors were inclined to short and heavy proportions although in real life their models must have been conspicuously tall." Perhaps we need not take this curious theorem too much to heart; it only shows that Dr. Valentiner, like the rest of us, is not always at his best. But it surely merits a kinder fate than to be preserved between hard covers.

H. W. JANSON
New York University

José Guerrero Lovillo, *Las cántigas: Estudio arqueológico de sus miniaturas*, 435 pp., 212 pl., Madrid: Consejo Superior de Investigaciones Científicas, 1949. 350 pesetas.

The songs to the Virgin collected in the third quarter of the thirteenth century for the Spanish king, Alfonso the Wise, exist in four manuscripts, the most complete of which is in the library of the Escorial. Dr. Guerrero's monumental volume is an archaeological study of the Escorial manuscript including illustrations of all of the miniatures. He believes that the artists of Alfonso's itinerant court might have worked in Toledo, Seville, or Murcia and that it is impossible to establish a geographic locality for the scriptorium of the Es-

corial manuscript. As for the various hands involved he holds the theory that certain men drew the architecture, others the borders and others the figures, the last being divisible into three groups which represent three personalities. Dr. Guerrero does not linger over these problems, however, for his purpose was, as the title of the book clearly indicates, to make an archaeological study of the miniatures. His investigations were begun as a doctoral dissertation at the University of Seville.

The first two sections are devoted to an examination of the costumes represented in the miniatures, and he reproduces his own enlarged drawings of the costumes analyzing them in considerable detail in themselves and in relation to other Spanish monuments of the period. The value of such analyses to students of Gothic art scarcely needs to be emphasized. There follow sections on armor, arms, religious costumes, costumes of Moors and Jews, headdresses and footwear. Surely problems of dating sculpture will be much simplified by the vast amount of new evidence presented here with the best scholarly accuracy.

Later sections on architecture are particularly significant as they reveal the extent to which the *mudéjar* style captured the Spanish mind in the thirteenth century, an extent even greater than had been suspected. The investigations of the sculpture shown in the miniatures throw new light on matters of iconography. Specialists in the minor arts will also find valuable contributions in their fields. Dr. Guerrero, an Arabic scholar himself, comes to the conclusion that the Arabic inscriptions in the manuscript are decorative and in the main have no meaning.

This archaeological study of *Las Cántigas de Santa María* is an invaluable encyclopedic source of knowledge of Spanish culture in the thirteenth century. Its author demonstrates not only breadth of information but sound and penetrating discrimination in the development of his opinions. The work was awarded the

Raimundo Lulio prize as the most outstanding piece of Spanish scholarship of the year 1946.

HAROLD E. WETHEY
University of Michigan

Trent Elwood Sanford, *The Architecture of the Southwest: Indian, Spanish, American*, xiv + 312 pp., 64 pl., New York: W. W. Norton, 1950, \$5.00.

There is one quality that works in all books on the Southwest, from the most superficial to the most solemn, and that is the enthusiasm, not to say passion, that the region inspires in anyone who has known it. One feels it in Mr. Sanford's book; it has led him not only on foot to the dusty churchyards and brilliant mesas, but to the history shelves as well, and leavens what might be a textbook with the zeal of the well-informed traveler who enjoys his subject. In fact, it leads to a book which is concerned rather more with history than with architecture as such. This is, again, in some sense characteristic of books on the Southwest, where the relation of the arts to the total cultural story is so striking. I like to think that it has to do with the folk character of the arts there, where a working plan for the mission church, and even Indian workmen, may have been brought on from Mexico, but where, by and large, buildings took shape in local materials in the hands of native workmen, Indian or Christian, without harsh breaks in tradition. On the negative side, I suppose this preoccupation with historical fact springs from a common ignorance: raised on American histories which begin with Jamestown, we are overwhelmed, when we come to New Mexico, by that different and complete world, and have to find out for ourselves how it all happened.

What did happen, and how, are matters which have hardly been treated on the level of serious investigation and understanding, except by the anthropologists and archaeologists. For the colonial period, George Kubler's *Religious Archi-*

Architecture of New Mexico (Colorado Springs, 1940) remains almost the only ponderable study. Mr. Sanford makes no pretension to such an effort; in fact he seems rather uninterested in specifically architectural matters. It seems too bad that the clear and particular treatment of the monuments is not accompanied by at least a generalizing discussion of building materials and methods and plans, as they varied in the different groups. One likes to be told exactly how adobe is made, for instance, and what it will do, and that it is the work of the women. And similarly, on the historical side, there are eye-witness descriptions, especially of the California missions, that bring the whole matter to life, and throw light on the modus operandi: one wishes for some more specific information about how the buildings were designed, and who did the carving and the painting, and just what endowment of tools and materials the King of Spain personally provided to each missionary priest. The author perhaps feels that such "detail" is not of concern to the General Reader; whereas I should say that it is always the specific that is interesting. But for all that, it is likely that books like Mr. Sanford's, lying about in high-school and village libraries, will do much to spread the enthusiasm he feels, so that gradually there may build up a richer and more profound knowledge of this American architecture.

ELIZABETH WILDER WEISMANN
Lexington, Kentucky

Raymond Cogniat, *French Painting at the Time of the Impressionists*, tr. Lucy Norton, 163 pp., 102 color pl., New York: Macmillan (Hyperion Press), 1951. \$9.50.

This volume of the Hyperion Press is much better than its predecessor on the same subject so ably analyzed by John Rewald in the March issue, 1945, of the *Magazine of Art*. Printing and inking of the plates have been done with finer results, the text by Cogniat and the bib-

liography are acceptable, and the organization of the plates has slightly improved. And yet the spirit of the editor of some of the former volumes is still at work.

The book is again mostly a compilation of the color plates of previous publications with a text unrelated to the illustrations, with complete absence of dates in the legends or in the index of plates and with occasional traces of earthquakes which have thoroughly shaken the dim outline of a plan in the arrangement of the reproductions.

These characteristics are counterbalanced by the ambitious size of the volume allowing for large reproductions and a monumental type-set which makes for easy reading. The whole may be called a mid-twentieth century version of the gilt edged, morocco bound de luxe edition produced for the tapestry covered Renaissance table of the Victorian parlor. As such it would not concern us much, were it not for the sake of the uninitiated layman who, encouraged by some hasty endorsements in the news-press, is buying such a book.

Why is the Corot portrait on page 16 so different from Manet's "The Balcony" on page 17 if both are from "the time of the Impressionists," the reader will ask? Unguided by the text or by dates in the legend he will feel distressed about a seeming lack of coherence. Even from a merely aesthetic point of view one must find such juxtapositions as Degas' portrait of his brother done in the manner of his style of the 1850's unbearable next to Manet's impasto portrait of 1876. Perhaps the hardest to swallow is the confrontation of Mary Cassatt's "After the Bath" (is it a French painting as the title of the book indicates?) with a still life by Cézanne.

There are, of course, also many sound and interesting arrangements for which one is duly grateful. Especially after page 50 the stormy season is over and the last thirty pages make for quiet sailing. Fortunately one finds a few surprises

among the reproductions, such as Renoir's portrait of Sisley, the beautiful Degas portrait from the Hamburg Kunsthalle or the late Monet and Renoir landscapes side by side on pages 84-85.

Renoir's pictures before 1870 are not represented, but Monet is included, with several pictures, of which an early one has been inserted next to late landscapes by Cézanne, Renoir, Sisley and Guillaumin (who does not appear in the separate biographies nor in the bibliography).

It would take too much space and time if the list of thoughtless and nonsensical arrangements should be continued. Suffice it to say that one prefers it to Aimée Crane's volume from the same press. The text by Cogniat is sound without offering anything new. The chapter about the social significance of Impressionism disappoints because its only conclusion is that the Impressionists were individualists. The general text is followed by short biographies of the artists which in the case of Daumier and Corot are inadequate but in the other instances quite informative. The Café Guerbois, on page 19 has become Puerbois, and Maurice Denis, on page 106, Maurice Dimier.

Similar slightness and incompleteness can be noticed in the otherwise useful bibliography. To quote at least one example: E. Loran, *Cézanne: sa Composition*, Los Angeles, 1946, refers to Earl Loran, *Cézanne's Composition*, Berkeley and Los Angeles, University of California Press, 1943 (second edition, 1946). In the books on Seurat, Rewald's English edition on this artist from 1943 is missing, and under Toulouse-Lautrec, Gerstle Mack's biography (who appears on another place as Marck) is not mentioned. There are also some strange omissions, too tedious to enumerate here.

Let us put our criticism as positively as possible: if the publisher is re-editing such a volume and improving it, why not go all the way and produce a really competent and handsome book? Rewald has called this type of book one for

"drugstore consumption." This time we have reached the dress shop level. The first prerequisite for an ambition higher than such would be an editor who knows something about the history of the field in which he is active. Besides, let us pray: not for bigness and color but simply for competence.

ALFRED NEUMEYER
Mills College

Francis Steegmuller, *The Two Lives of James Jackson Jarves*, x + 331 pp., 27 ill., New Haven: Yale University Press, 1951. \$5.00.

James Jackson Jarves, resident of Hawaii and Italy, newspaper editor, author, and pioneer art collector, was a remarkable, though unrewarded, man. He was idealistic, imaginative, exuberant, and exasperatingly difficult to deal with. His was a voice crying in the wilderness of crass materialism. He admired paintings of Giotto while the world applauded the fearsome products of the Industrial Revolution lately exhibited at the Crystal Palace. Like all harbingers of taste he paid the price for his originality. His reward was posthumous.

Jarves is fortunate to have had, sixty-three years after his death, a sympathetic and appreciative biographer, a discerning critic, tolerant of his subject's idiosyncrasies and foibles. Mr. Steegmuller is also well versed in 19th century Romanticism and, it should be remembered, the art museum was a child of Romanticism. The tale he tells is revealing, informative and, most of it, absorbingly interesting.

The story begins with "Sandwich glass," for James Jackson's father, Deming Jarves, was the founder of the celebrated Boston and Sandwich Glass Company, and quickly passes to the Sandwich Islands (how curious!), where the newly wed, twenty-one year old, James Jackson arrived in 1839. His account of Polynesian culture, of New England missionary zeal, and the resultant, affords an interesting chapter in the history of the Islands, indeed, Jarves

became a historian. His *History of the Sandwich Islands* (3rd edition, Honolulu, 1847) is still listed in the bibliography of Hawaii in the most recent edition of the *Encyclopedia Britannica*. He was also editor of the official newspaper, the *Polynesian*, "invaluable to historians, but heavy with orders in council, ministerial decrees, and other government documents. . . ." In a diplomatic role for the native government, Jarves left the Islands in 1848, journeyed to Washington and thence to Europe, a new and utterly fascinating world. This the author terms a "second beginning"; it was, indeed, a new life. It is the "Story of the Pictures," which is alone pertinent for review in this JOURNAL.

The account of the collecting of the early Italian pictures, assembled as a *teaching instrument* and subsequently purchased by Yale, is set forth in appropriate detail. Remarkable as the collector was, a stronger adjective should be applied to the Corporation of Yale College, a body composed of Connecticut Congregational divines, enlightened Calvinists, determined to make New Haven an Athens in New England. These ministers of the gospel from Norfolk, Putnam, Wallingford, Lyme, Greenwich, Colchester and so on, including Leonard Bacon, Professor of Revealed Theology at Yale, remembered today as a hymnologist, lent Jarves \$20,000 in 1868 for a period of three years with his collection of 119 Italian pictures as security. It was most opportune that Yale's second art museum, successor to the Trumbull Gallery of 1831, begun before the close of the Civil War, was newly finished in 1868. Its large well-lit galleries were bare. Although Jarves was bitterly disappointed that neither Boston, his home town, nor New York had purchased his orderly collection (the Museum of Fine Arts and the Metropolitan Museum of Art were not incorporated until 1871) he was well content that the pictures, which he had brought together after so much effort, were in good hands. He

returned, reconciled, to Italy where, with the Yale funds, he assembled another group of pictures, now known as the "Holden Collection," which eventually went to The Cleveland Museum of Art. At the close of the three years, Jarves, ever wanting in business acumen, was unable to repay the loan; an auction was held and Congregational Yale, the sole bidder, became the possessor of a great collection of Catholic art. It was a triumph of humanism over possible prejudice. It should be added that Jarves protested and was generously given a year to redeem his pictures. The financial panic of 1871 might have been a factor in their retention. Jarves' posthumous fame is due to this collection which still, happily, bears his name.

Bernhard Berenson once told the reviewer that he considered that Jarves had one of the finest eyes in Europe in the pre-photograph days. His memory of stylistic characteristics—with but the aid of engravings—must have been prodigious. To bear in mind the characteristics of examples of the Louvre when one was in the Uffizi or in the palazzo of a decayed nobleman must have been an exacting task. How well Jarves' attributions of 1860 still hold may be gauged from a comparative table (prepared by Charles Seymour, Jr., Associate Professor of the History of Art at Yale, with members of his seminar in Renaissance art) printed at the back of the book.

Nineteen of the paintings are reproduced, along with four photographs of the collector and his family. The bibliography of the historian-critic—of surprising length and scope—and of the collection is complete. The volume under consideration (which, incidentally, is a nice piece of typography) is not only of general interest but will be found valuable, if not essential, to the student of taste and of collecting in America.

THEODORE SIZER
Yale University

Jean Charlot, *Art-making from Mexico to China*, 308 pp., 42 ill., New York.

Jean Charlot, *Dance of Death: 50 drawings and Captions by Jean Charlot*, New York: Sheed & Ward, 1951. \$2.50.

Enviably the lot of an individual whose every drawing, essay, review, and even letter to an editor can seem to a publisher to justify reprinting in book form under the artist-critic's name. Such extraordinary rapport accounted for Jean Charlot's *Art from the Mayans to Disney* (New York: Sheed & Ward, 1939). Its continuance accounts for the two volumes here reviewed.

A collection of odds and ends of text and line-engraving makes for browsing at odd moments. It makes for occasional reference in a course on criticism or book-illustration. Especially when graced with pocket-size format, it lends itself to discontinuous snatches of reading on the subway or in the restaurant stall. Rich in the Gallic *savoir* to which the artist-critic was himself born and bred, it offers in concentrated morsels its niceties of illustration and characterization.

Leafing through the pages of the book of essays, the reader comes upon passages here and there which have the quality of inspired revelation. An excerpt or two, chosen at random, may suggest this quality. "Indian artists have an amphibian gift of moving at ease among abstract as well as realistic pursuits . . . the Zuni amuse their children with dolls that are acceptable sculptures by our standards, while the fearful image of their war-god is hewn in such austere primitive style that we despise it as childish" (p. 208). In modern abstractionism, "paint acquires a hieratic quality in the ratio that it shuns the incidents of natural vision. Picture after picture falls into the groove as discs to an automatically fed phonograph. Abstract works, intended as exasperated affirmations of uniqueness, melt their already faceless features into a still deeper sediment of dehumanization— anonymity" (p. 233). Apropos of Catholic art, "it may be, it is even probable, that the higher reaches of spiritual life have no

need for the plastic arts; but at our imperfect level sensuousness remains for the plastic artist the one proper approach; an animal gusto, not metaphysics, is what makes the craft tick" (p. 270).

Considering the active part which the author took in the "Mexican Renaissance," it is understandable that in this book of essays his passages on Mexican art should stand out with particular distinction. The contrast between their subject matter and their literary style recall, however, a corresponding contrast which the visitor to the Ministry of Education Building in Mexico City notes, between the murals by the Mexican painters, in which form and content are more nearly one, and the murals by Jean Charlot, in which supposedly revolutionary themes are treated with a light-hearted verve and lucidity recalling Charlot's French origins. So here. In exquisitely couched terminology, the author points to that unbroken tradition which "links the Mayan frescoes of Chichen Itza, depicting human sacrifices, the Aztec tiger vessels made to receive the hearts of human victims, the flagellated Christs skinned to naked bloody ribs, and today's cartoons that pile corpses under the boot of some local dictator . . ." (p. 94).

Charlot's album of drawings offers similar contrast. Though dedicated to Posada and devoted to Posada's favorite theme, and though affecting in its renderings with brush and ink the rough-hewn directness of the Mexican's prints, the album substitutes the forms of Gallic suavity for those of Mexican blood-lust. At the hands of Charlot the grinning Reaper becomes a French harlequin who capers gaily through the pages of the book, interrupting even the undertaker with his witticisms, and ending unexpectedly in the tomb of the Risen Christ under a caption that reads "On Easter Morning . . . Death Died."

Some palates may find Charlot's essays overly seasoned with adjectives and foreign phrases. Tastes differ. But any

gourmet will find ill-matched with literary graces the crudities of spelling and grammar which mar the text of *Art-making from Mexico to China*. As in the title, "art making" (pp. 23, 25) should be hyphenated. "*Leitmotiif*" (p. 25) and "*leit-motiv*" (p. 103) should read "*leitmotiv*" (as on pp. 30 and 226) and should not be italicized. Accents should not be omitted from the spellings of Juárez (p. 50), Mérida (p. 113), Cézanne (p. 133), and Lao-Tsé (p. 171). "Life giving" (p. 242) and "lampposts" (p. 243) are both words that should be hyphenated. "Innards" (p. 209) and "us fat ones" (p. 276) are colloquialisms that require quotation marks. "Ucello" (p. 26), "knicknamed" (p. 103), "Pennel" (p. 221), and "Buddahwise" and "Buddah's" (p. 161) should read respectively "Uccello," "nicknamed," "Pennell," "Buddhawise" and "Buddha's." The "former" and the "latter" refer to the exact opposites of the mediums intended in a statement on page 86. "One naked *putti*" (p. 60) should read "one naked *putto*."

In a reprinting of the book such corrections are easily made, but its faults of organization are remedied only with drastic revisions. The twenty-seven chapters of the book follow, for example, no logical nor chronological sequence. Contrary to the promise made by the title, the book does not admit Mexico until the fifth chapter, and it adds as an afterthought to the chapter on Chinese ink-painting a chapter on Haitian art. Its random choice and casual development of topics leads at times to erroneous implications.

If the painter's proper objective is "copying," as the author claims at the beginning (pp. 1-17), then there is something wrong with the characterization of Chinese ink-painting as beautiful because of its independence of subject matter (p. 287), or of Mayan art as at its best when willfully abstract (p. 45). Matila Ghyka's *L'Esthétique des Proportions dans la Nature et dans les Arts* would assume its due proportions if other

works on "the geometry of art and life" were mentioned along with it (pp. 23-27). However deeply rooted it may be in tradition, Chinese painting has never been as free of periodicity in development as Charlot would insist (pp. 294-295).

In both his illustrations to the essays and his drawings for the "Dance of Death" Charlot proves himself an expressive draughtsman. Practising what he preaches about the need for an illustrator to design specifically for mass production (pp. 98-114), he gives trenchant form to ideas suggested by his text. He harmonizes linear renderings with type-script. He facilitates publication at reasonable prices. Only when he attempts to "transliterate" works other than his own and in other mediums than in line, such as the mural depicted on page 481, does he fall into error.

If we consider text and illustrations as works of art rather than as documents of scholarly research, and that is apparently how Charlot would have us consider them, then his retort to critics of his version of the "Nativity" as once published in *Liturgical Arts* is likewise pertinent here (reprinted in the collection of essays, p. 272, 274):

... Would you ask a father why he made his children ugly? Whatever they are to the outside world, children multiply in flesh and mind the idiosyncrasies of their begetter and thus seem beautiful to him. . . . What line and color may portray without trespassing on forbidden ground are the trails along which the painter's devotion carries him, the mental and spiritual climate of his prayer with the brush. The more individual this delineation of one man's devotion, the stranger to the many perhaps, but also the more edifying for a group of people with like affinity.

From his murals to his drawings to his writings Jean Charlot has fathered worthy progeny. Still worthier offspring would be monographs on Orozco and his one-time Mexican compatriots, or a

history of Mexican painting and print-making—books that Charlot is in a peculiarly favorable position to write, if he would.

WALLACE S. BALDINGER
University of Oregon

Ray Bethers, *How Paintings Happen*,
150 pp., 115 ill., diagrams, New
York: W. W. Norton, 1951. \$4.50.

From his experience not only as a painter, but as a former art instructor as well, the author has developed in this quite handsomely illustrated volume a rather novel and refreshing approach to an appreciation of contemporary American painting. Here is a book directed not alone to students and painters, but also to the layman who may wish to understand painting as a fine art.

As evidenced by the title, Mr. Bether's concern is directed toward the manner in which certain contemporary painters develop their pictorial composition, and to what extent these artists are influenced by nature in their inspiration.

The author has gathered together the work of some fifty-two well known artists, including such names as Aaron Bohrod, Stephen Etnier, Louis Guglielmi, Arthur Osver, and such diversified talents as those of Alexander Brook and Karl Knaths, Ruben Tam and Robert Philipp among others.

To illustrate his thesis, the writer has procured photographs from the artists of the original scene or motif in nature which was the impetus for the painter's final interpretation. To what extent the artist mirrors nature, the manner in which he selects, reorganizes, reinterprets that which he sees, and to what degree the final composition is related to the original motif is Mr. Bether's main occupation in the course of the text.

Accompanying the dual photographs and paintings runs a brief paragraph by the artist himself explaining his individual philosophy of painting, and his attitude toward nature, which is most helpful in understanding the final in-

terpretation. A short preliminary section of the book is devoted to a general analysis of the basic elements of design, such as color, line, shape, space, pattern, and texture, and a valuable discussion of principles and technical devices used by the artist in placing his paintings on the surface of the picture plane.

The manner in which the work of these artists varies in degree from realism through semi-abstract to abstraction is well organized, and as a final illustration in point the author presents a completely non-objective work by Jean Xceron for consideration, which as in the words of the author "does not, and could not have a motif photograph" to accompany it, but which rather depends purely upon the artist's use of the pictorial elements of form, color, line and space relationships alone, quite independent of subject.

One might be critical perhaps of the author's rather loose bandying from time to time of the terms "abstract," and "non-objective" as synonymous terminology. A more appropriate title for the book could as well have been, *How Some Paintings Happen*, for although the general scope of the text is excellent for such a small volume, the final presentation of the non-objective approach is somewhat inadequately treated. Perhaps as subject for future publication Mr. Bethers might well devote time to a more complete analysis of the non-objective style of painting, especially that of such intuitive artists as Mark Rothko, Jackson Pollock, Robert Motherwell and others of the avant-garde in the field of contemporary art whose work is comprehensible perhaps to those schooled in modern aesthetics and current practices towards experimentation in painting, but oftentimes bewildering to the baffled layman.

ROBERT DRUMMOND
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Elizabeth McCausland, *Careers in the Arts: Fine and Applied*, Introductions
by Henry R. Hope and Charles Coiner,

278 pp., New York: John Day, 1950.
\$3.75.

This book combines material from several other studies by the author into a connected discussion of opportunities for work, necessary skills, sources for training (including lists of schools from the *American Art Annual*) and salary scales one is apt to find at the present time. It should be a useful reference book for young people considering a career in the arts and for older people trying to advise them.

The book is characterized by breadth of approach and a balanced discussion of debatable points, for instance the question whether a broad or a technical education should be recommended for artists. The sociological, economic and technological factors that affect art are introduced into the discussion. Thus, the cost in quality of printing of certain technological developments in printing is well pointed out (pp. 146-47). Beyond this, certain sections introduce condensed résumés of the history of an art, e.g., painting (pp. 36ff), sculpture (pp. 63ff), graphic art (pp. 77ff).

These comments are intelligently made from the points of view that are in favor today, but their net result is to obscure somewhat the aim of the book. Is the book primarily a guide for the young person in selecting his profession or school? Or is it primarily a presentation of present-day views on the relation of art to society? As it stands it is both, and perhaps it will always be difficult to draw the line between the two. But

I should like to see the attempt made to present the information referred to in the first paragraph of this review in a compact booklet to be put into students' hands. In the meantime we owe our gratitude to the author for her goodwill in attempting this survey.

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Raffaele Carrieri, Marino Marini, Scultore (Monografie di Artisti Italiani Contemporanei, III), 38 pp., 14 ill., 89 pl. (4 in color), Milan: Edizioni del Milione, 1948. 2500 lire.

This book will be useful for all art teachers who wish visual material on the impressive sculpture of Marini. The text is written in the somewhat idealistic manner familiar to American readers in Henri Focillon's *Life of Forms in Art* or "In Praise of Hands." The actual discussion, however, takes up only 21 pages, much of this space, moreover, being occupied by reproductions of very interesting drawings. This is followed by a "Contribution to a Bibliography," which will be useful to advanced students, containing over 300 items; a list of exhibitions follows; and there is a chronological catalogue of works (listed by title and date only). A few of the plates are not too high in quality, but most are very good, and the drawings reproduced are fascinating. Thus the book furnishes a useful survey of a most interesting contemporary artist.

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The Artist and the Museum. A conference report with address by Philip Evergood, Lloyd Goodrich, Edith Halpert, Rene d'Harnoncourt, Bartlett H. Hayes, Jr., Yasuo Kuniyoshi, Andrew Ritchie, Francis Henry Taylor, Hudson D. Walker. New York: American Artists Group, Inc., 1951. \$1.50.

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French Painting, 100-1900. Introduction by Charles Sterling. 172 pl. Pittsburgh: Carnegie Institute, 1951. \$2.50.

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Kuh, Katharine. *Art Has Many Faces*. 185 pp., 271 pl. New York: Harper and Brothers, 1951. \$6.50.

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Fabelhafte Insel

PAUL KLEE, "Fabulous Island," *Courtesy Museum of Modern Art, New York.*

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